CITY OF ALAMEDA

GUIDE TO RESIDENTIAL DESIGN

Adopted March 15, 2005

"Dedicated to Excellence, Committed to Service"

Table of Contents

STATEMENT OF VALUES

The City of Alameda and its residents take great pride in the architectural quality of Alameda's established neighborhoods and historic identity. In the building and remodeling of individual buildings, the community wishes to maintain its continuity with its past All of Alameda's neighborhoods have a valued context that is defined by buildings sharing qualities of mass, height and character, and any potential changes must blend into this context. In addition, many individual buildings have historic or architectural value above and beyond their neighborhood contexts. A key objective of the *Guide to Residential Design* is to maintain the defining characteristics, including the details and materials of these buildings, as well as the overall character of a neighborhood.

APPLICABILITY AND RELATION TO THE DEVELOPMENT REGULATIONS

The *Guide to Residential Design* applies to all residential projects requiring Design Review approval pursuant to Chapter XXX, Development Regulations, and will be used as a basis for determining whether to grant such approval. For residential projects, the *Guide to Residential Design* constitutes the Design Review Manual referred to in subsections 30-37.5 and 30-38.5 of the Development Regulations.

GUIDING PARAMETERS

The City of Alameda's Design Review process attempts to balance a project sponsor's development objectives and/or creative desires with the community's desire to preserve and enhance its architectural quality and historic identity. The following three guiding parameters are intended to provide guidance to design professionals, property owners, and the Design Review decision makers in establishing this balance of individual and community interests which is to be found through the design review process.

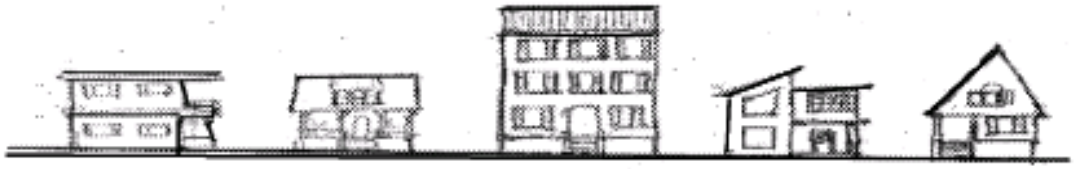
The following three Guiding Parameters establish the basis for the *Guide to Residential Design's* more detailed provisions which follow. In order for a design review application to be approved, a finding must be made that the project conforms to the *Guide to Residential Design*. However, exceptions to the *Guide's* detailed provisions can be made if the City's Design Review staff determines that the project conforms to the Guiding Parameters. In these cases, staff, must identify the provisions with which the project does not conform as part of the findings and with which Guiding Parameters the project does conform.

FIRST PARAMETER: The range of possibilities is established by the neighborhood context. One of the most cherished qualities of Alameda's historic neighborhoods is the wide variety of character between the neighborhoods and the historic architectural styles found within the neighborhoods. Many neighborhoods in Alameda have no one dominant style and, therefore, can accommodate a more eclectic range of architectural design. Other Alameda neighborhoods contain buildings of cohesive styles that cannot accommodate an overly eclectic range of architectural design. Some especially cohesive areas, such as the bungalows on Burbank Street, require that any new construction closely follow the established style of that neighborhood. Generally, the "neighborhood" for this parameter is defined as that immediate area within visual range of the subject site - which is often the subject site and opposite block face.

FIRST PARAMETER: The range of possibilities is established by the neighborhood context.

Some neighborhoods require a constant architectural style.

Inconsistant with prevailling architectural style.



While others can allow for a greater degree of variety.

SECOND PARAMETER: As buildings fit into neighborhoods, additions fit into buildings. Just as the neighborhood context establishes the parameters of appropriate design for an individual building - the massing and style of the existing building will establish the parameters of appropriate design for an individual addition or remodel. The massing, style, fenestration and design elements of the addition or remodel should appear as integral elements of the existing building. Additions should always appear as though they were part of the original construction. Design elements should either match and/or echo those of the existing building or, if appropriate, the entire structure should be remodeled concurrently with the addition to create a cohesive and integrated appearance.

THIRD PARAMETER: Valued original architectural character is maintained by the preservation and restoration of the original fabric. All buildings should be recognized for their own time and style. Rehabilitation should not try to create a preconceived concept of history, but should reuse the existing or appropriate features.

Generally, those buildings built in styles predominantly before WWII including, but not limited to, Victorian, Edwardian, Colonial Revival, Craftsman, Spanish and Period Revival styles are all seen as historic resources, even if they have lost their neighborhood context. The detailing of these buildings should be preserved and, where previously removed by an earlier remodel, should be restored. Thus in addition to determining *appropriate* building mass and style, Alameda's design review process also provides guidance for the rehabilitation and/or restoration of historical design elements and establishes the parameters for possible modification of existing design elements if the historic character is no longer recoverable.

The rehabilitation of buildings should try to retain and restore original elements first. If damage or deterioration is too severe, recreate the feature using materials to match the design, color, texture, and any other important design features. When replacement is necessary and original material cannot be used, substitute material should incorporate the design, color, and form that conveys the visual appearance of the original material. When an entire piece of a building is missing, research should be conducted to understand the functional and aesthetic ideas behind the original stylistic forms of a particular historic building. Information can be found in old photographs, books about the style that describe typical features, and by observing similar buildings in the neighborhood.

WHERE TO START

▪ What do I need to know about my property?

- Zoning District – find the zoning district in which your property is located by visiting or calling the counter planner at the Planning and Building Department.
- General Plan – find the General Plan designation for your property by visiting or calling the counter planner at the Planning and Building Department.
- Property Size – your Deed or the County Assessor's maps which may be viewed at the Planning and Building Department will provide you with the actual size of your property and the lengths of the property lines.
- Location & Size of Buildings on Property – a dimensioned plot plan of all existing building(s) on the site and their relationship to the property lines and each other will need to be created. This drawing may be produced by yourself, an architect, a drafting service or your contractor.
- Historic Status – the counter planner at the Planning and Building Department or a visit to the Historic Preservation page of the City's Website (www.ci.alameda.ca.us) will provide you with information on the historic status of your property. If the property is listed, then you may use the State Historic Building Code to renovate your building. The State Historic Building Code provides more flexibility than the Alameda Building Code to help preserve historic architectural fabric. If the structure is a City Monument you may need approval by the Historical Advisory Board for the proposed work. Please note that any building constructed prior to 1942 is under demolition control and will require Historical Advisory Board approval for demolition.

▪ How does general plan designation and zoning district affect what I can do?

- Use – The General Plan provides policies relating to use and design and specific uses are permitted or conditionally permitted in each Zoning District; others are prohibited.
- Development Standards – each Zoning District has a specific set of rules which regulate the size, location and height for development. There are also rules which regulate the off-street parking and open space.
- The Counter Planner in the Planning and Building Department can provide information on Uses and Development Standards for each Zoning District.

▪ When do I need Design Review?

MAJOR DESIGN REVIEW is required for:

1. All new structures for which a building permit is required
2. All additions to commercial, industrial, mixed-use or public-use structures; and
3. Additions to residential structures, which are greater than eighty (80) square feet, or additions located on a second-story or above.

MINOR DESIGN REVIEW is required for:

1. Improvements to commercial, industrial, mixed-use or public-use structures, which are not additions;

2. Improvements to residential structures which are eighty (80) square feet or less, and not located on a second-story or above;
3. Improvements, including additions, to residential structures which have been reviewed and approved by a property owner's association created pursuant to conditions, covenants, and restrictions and which is required to approve improvements;
4. All parking lot improvements;
5. Paving of City sidewalk planter strips;
6. Fences above four-feet (4') in height in the front yard of residential properties.*

EXEMPTIONS to Design Review include:

1. Interior improvements, excluding expansion of habitable floor area;
2. Replacement-in-kind (please see Page 11 for further details);
3. Installation of skylights;
4. Fences; (except otherwise listed above*)
5. Reroofing, when no structural alteration will take place;
6. Foundation work, when there is no increase in building height;
7. Repair and or replacement of retaining walls;
8. Decks thirty (30) inches in height or less; and,
9. Docks in lagoons that comply with established City standards.

Please note that Building Permits may be required for the above work. Please check with a Permit Technician for further information.)

- **Replacement-in-kind**

The Alameda Municipal Code states that "replacement-in-kind shall mean the replacement of any structure or architectural element which is identical to the original in terms of location, size, and shape, and is made of materials that outwardly have the same dimensions, proportions, details and textures of the original and that outwardly appear unchanged from the original " . Proposals which are deemed "replacement-in-kind" are exempt from design review. Below are examples of how this definition would be applied:

Window Replacement:

A double hung wood window is proposed to be replaced with a single hung wood window which has the same dimensions, details and proportions. This proposal would be considered a replacement-in-kind and would be exempt from design review.

A double hung wood window is proposed to be replaced with a vinyl or metal clad double hung window with the same dimensions, details and proportions. This proposal would NOT be considered a replacement-in-kind and WOULD BE subject to design review.

An aluminum sliding window is proposed to be replaced with a wood or clad sliding window with the same dimensions, details and proportions. This proposal would NOT be considered a replacement-in-kind and WOULD BE subject to design review.

Siding Replacement:

A proposal to replace 8” wide redwood siding with 8” wide Douglas fir siding would be considered replacement-in-kind so long as it has the same texture. This proposal would be exempt from design review.

A proposal to replace 4” shiplap redwood siding with 4” vinyl siding would NOT be considered replacement-in-kind and WOULD BE subject to design review.

▪ What are the Design Review Submittal Requirements?

All applications for Design Review must be made at the Permits Center, located in Room 190 of City Hall, 2263 Santa Clara Avenue, Alameda, at the same time the building permit application is submitted. A checklist for all submittal requirements is attached to the Design Review application and must be followed (please see Appendix V).

▪ What are the Design Review Procedures?

Once an application is filed, Staff has 30 days to determine whether the application is complete. If the application is incomplete, the applicant will be notified in writing about the part(s) of the application that is incomplete and how the application can be made complete. Upon receipt of any submittal of the application, a new 30-day period will begin, during which Staff will determine the completeness of the application.

For Major Design Review applications, once an application is deemed complete, owners of property within one hundred (100) feet of the property line of the project site must be notified of the application and given ten (10) calendar days from the date of the notice to comment on the proposed project. Public notification and comment is not required for Design Review, but hearings may be held where members of the public express interest in the application. The applicant will be notified in writing of the final decision by Design Review Staff which includes any conditions of approval.

PRELIMINARY DESIGN REVIEW PROCEDURES

Preliminary Design Review may be completed for projects requiring Major Design Review prior to applying for a building permit. Preliminary Design Review assists both the applicant and City Staff in resolving basic design issues prior to the expenditure of funds for detailed working drawings. Preliminary Design Review applications must be submitted to the Permits Center, located in Room 190 of City Hall, 2263 Santa Clara Avenue, Alameda. Upon completion of Preliminary Design Review, a Notice of Preliminary Design Review approval will be mailed to the applicant, which must be submitted as part of the building permit application.

APPEALS

Decisions may be appealed to the Planning Boards within ten (10) calendar days after the date of decision. A petition for appeal form must be completed and filed with the Planning and Building Department. An application fee is required along with the application.

▪ Whom should I talk to?

- Planning Department – Contact the Counter Planner
- Building Division – Contact a Permit Technician
- Homeowners' Association if your property falls within the jurisdiction of one – also consult your CC&Rs.
- Architects – Consult your local telephone book or contact the American Institute of Architects
- Contractors – Consult your local telephone book
- Engineers – Consult your local telephone book or contact the Structural Engineers Association of California
- Surveyor - Consult your local telephone book or the California Land Surveyors Association

SECTION I - ADDITIONS

How can I add a story to my single story building?

One of the most challenging, yet common, design review application, is a request to add a story to an existing single-story building. Many buildings can attractively accommodate an added story. However, many designs have poorly integrated approaches, for example where the new story replaces part of the roof *above* the existing single-story structure (sometimes called a “pop-up”), or where an existing single-story building is raised above an existing crawl space or basement, and a new “ground floor” is built *below* the existing single-story structure (sometimes called a “jack-up”). While sometimes cost effective to a property owner, these two techniques are strongly discouraged because they frequently have lowered property values and have irreparably harmed the neighborhood and the historical integrity of the building.

Depending on the particular circumstances which are outlined below, there is usually an acceptable approach to adding a second story for most neighborhoods and architectural styles. But, as with all design review applications, the range of options is largely predetermined by the neighborhood character and the existing building’s architectural style. So not all approaches will be equally acceptable in all cases, and although there is no “prohibition” on second-story additions, the City may deny a particular request if it is found inconsistent with the following criteria.

When potentially habitable space is added to a single family dwelling, either through new construction or conversion of an existing basement or attic, the newly created space shall be connected to the existing living area of the dwelling with an enclosed passageway or stairway which is integrated into the existing

building. For purposes of this guideline, potentially habitable space is created whenever a minimum ceiling height of 7'-6" is created and the space will include a concrete slab foundation or other finished floor. When areas used solely for utilitarian or incidental purposes such as a garage, laundry room, storage space or utility workroom, are developed, they are not required to be internally connected to the living area.

General criteria for *all* new second stories:

- The new addition should be so well integrated into the existing design to appear to be part of the original design.

- The new building mass must not "loom" over the street or neighboring yards. This can often be achieved by building setbacks and by "stepping back" the new second story. This is particularly true for Craftsman and contemporary buildings.

- New second-story windows should be located to minimize the loss of the neighbors' privacy. Techniques include off-setting new windows relative to existing ones, using obscure glass and clerestory windows when appropriate. For new windows overlooking adjacent yards, landscaping can assist in minimizing privacy intrusion.

- Unless the building has strong vertical proportions such as a Victorian style building or is in a context where vertical buildings are prevalent, the verticality of the new second story should generally be minimized by the use of architectural forms which echo the horizontal elements of the neighboring buildings. For example, the use of hipped roof forms may often be more appropriate than gables to minimize the addition's visual bulk and maximize solar access of adjacent buildings.

- The form, mass and style of the second story addition must relate to both that of the existing building and those of the surrounding neighborhood.

- For non-historic buildings, a concurrent remodel of the entire building, into a different "style" is often a viable option to achieve a cohesive design. And while such a new "style" need not match the surrounding non-historic buildings (e.g., a "new" Mediterranean revival may be introduced into a neighborhood of 1950's ranch buildings) the scale and massing should not clash with the dominant verticality of the neighborhood.

Specific criteria for adding second stories to *Historic Buildings*:

In addition to the general criteria outlined above, there are additional requirements and/or limitations to the ability to add a second story to a historic building. Unlike non-historic buildings, the original style and detailing of the historic building must be preserved when a story is added. With some buildings, the addition would destroy the historic integrity and, therefore, may not be permitted. In many more situations however, the second story may be possible, with the goal of making the alteration appear as if "it has always been there."

How can a second story be added to a bungalow-style building?

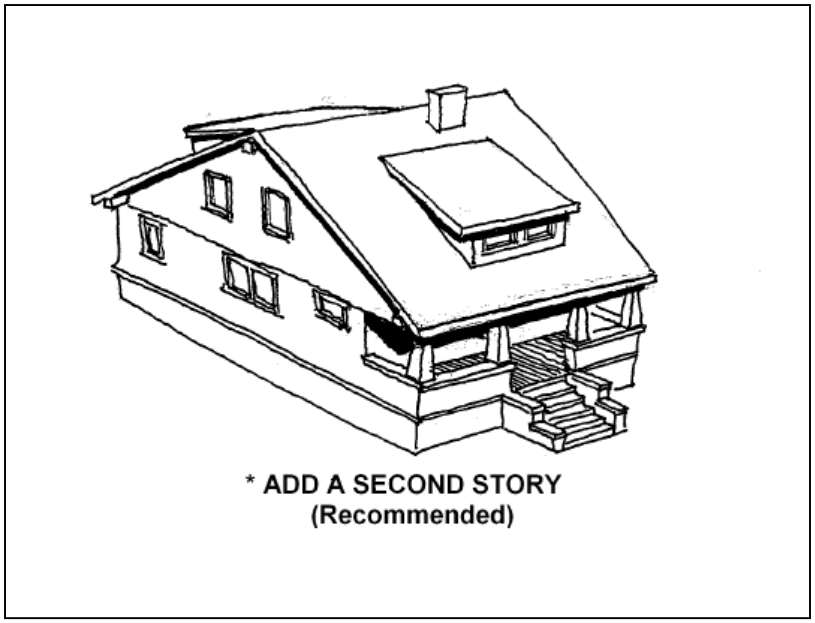
A popular perception of the bungalow style is that it is defined by being a single story building. While many of Alameda's bungalows are in fact one story, authentic plans from the 1910's and the 1920's often included bedrooms in a 1-½ story configuration, with the second story fully contained within the roof gable of the first story, with possibly a dormer in front. With a majority of bungalow buildings single story, and the very low profile of the "1-½" story configuration, the collective streetscape of the authentic bungalow neighborhood does appear as a row of single-story buildings – and it is this image that must be preserved.

Options available for adding a second story to a bungalow include:

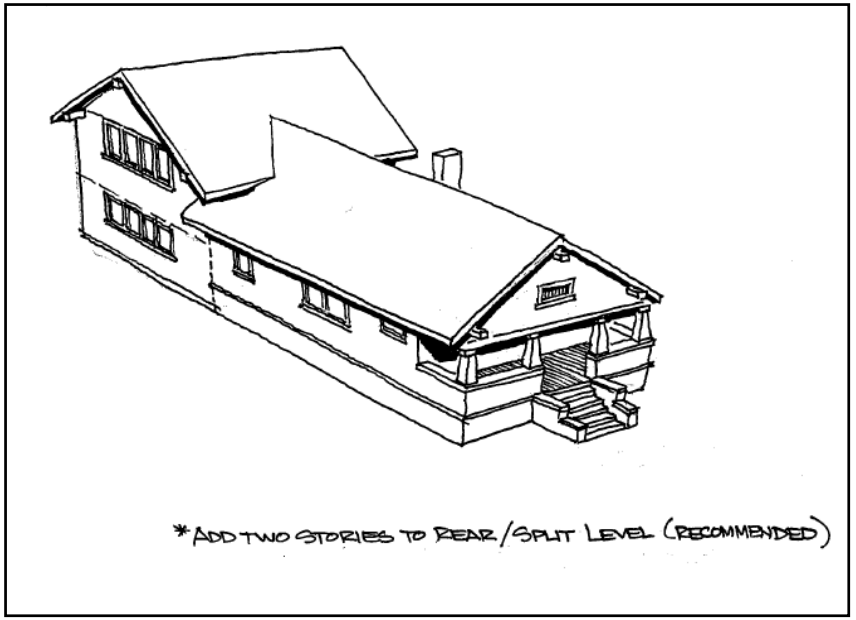
- New "1-½" story construction in the style that was used in the same time period of the subject bungalow.
- Place a new two-story addition at the rear of the existing one story bungalow. Using "slab-on-grade" construction, and limited ceiling heights (normally 8 feet), such additions are not readily visible from the street due to the lower overall height. This technique has been successfully implemented in Pasadena's nationally recognized "Bungalow Heaven" Historic District.

- Avoid large front facing gables. Side facing gables have less visual impact as seen from the street.

- Provide adequate fenestration on the addition's front elevation. Blank front walls are not acceptable.



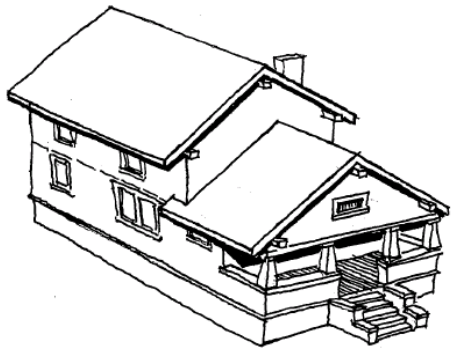
* ADD A SECOND STORY
(Recommended)



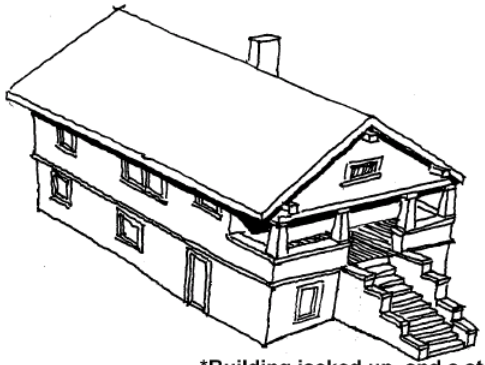
*ADD TWO STORIES TO REAR/SPLIT LEVEL (RECOMMENDED)

Techniques that should not be used include:

- Placement of new second story on top of existing single story as a “pop-up.” The “box atop a bungalow” approach is readily visible from the street and the new second story’s verticality usually stands out among its neighbors.



* New second story added as a "Pop-Up"
(Not recommended)



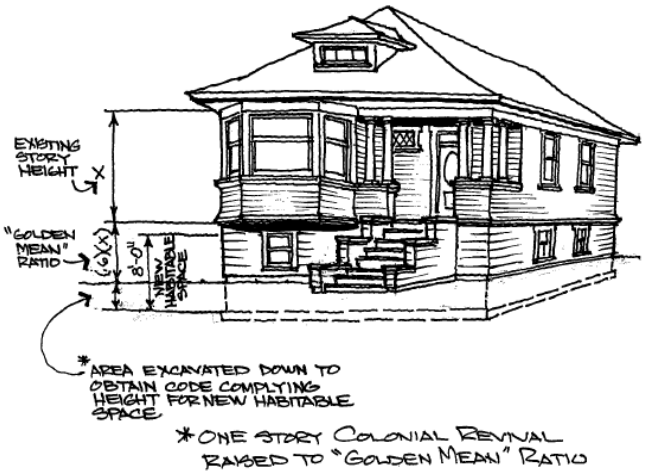
*Building jacked up, and a story added beneath.
(Not remommended)

A bungalow cannot be successfully raised to insert a full story underneath because the character-defining porch would no longer be in proportion to the building. Bungalows usually had low basements and/or “crawl space” foundations and any significant raising of the finished floor elevation would appear out of place.

How can a second story be added to a Victorian or Colonial Revival style building?

This housing form was popular in Alameda in the late19th century and early 20th century. Unlike the bungalow, it was common in both single- and two-story designs. In its single-story configuration, the building typically was placed on a raised basement that placed the front porch at a higher elevation than that of a comparable bungalow.

*ONE STORY COLONIAL REVIVAL "AS-BUILT"



*ONE STORY COLONIAL REVIVAL RAISED TO "GOLDEN MEAN" RATIO

More recently, these buildings have been raised even higher, to convert the basement into a full story. And while the newly added presence of a second story is not automatically incompatible with this historic style, such a building, with its altered relationship between the street, front steps and porch, loses its historic context and results in awkward proportions and excessively long front stairs. Special care therefore needs to be taken in raising such as building.

- In raising a building, It is important to retain the proportionality between the existing "upper" level and the "basement" level. The "Golden Mean" should be applied. This proportion means that the basement level should be no more than 0.6 of the upper story as measured from the floor joist to ceiling joist of the upper floor.

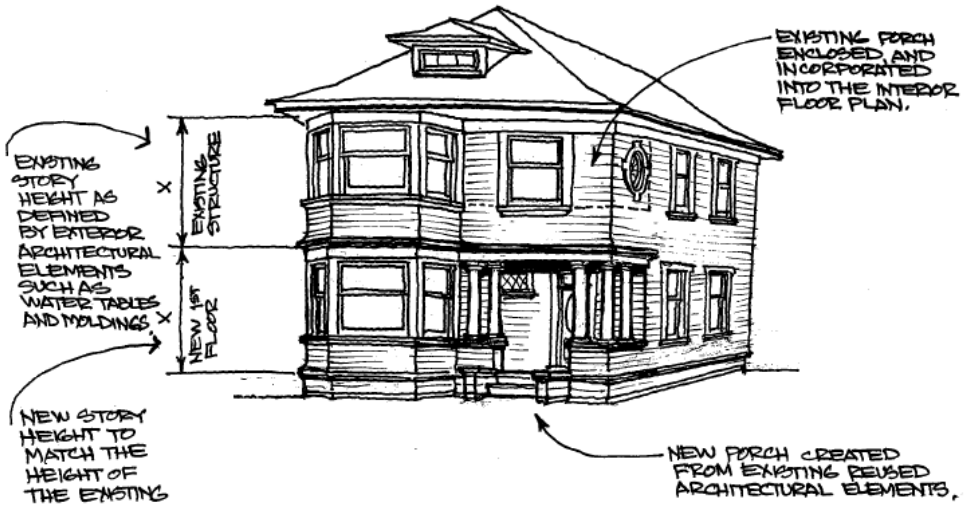
Options available for adding a second story to a Victorian or Colonial Revival style building include:

- An existing basement can be converted to a new lower level of living space while retaining the outward appearance of a single-story building. Use partial excavation and/or lowest possible ceiling heights to minimize the need for raising the basement level.

- Architectural detailing such as watertables, change in siding material and/or restrained window placement should "ground" the new lower floor to make it appear more as a "foundation" from the street (e.g. place larger windows in rear yard).

- The original stair railing should be retained to the extent possible.

- If the building is in a context where other two-story buildings are common, adding a full second story *on top* of or *below* the existing single-story may be possible, so long as the resulting building echoes the proportions and detailing of other two-story



*ONE STORY COLONIAL REVIVAL RAISED ONE FULL LOWER STORY, CREATING A CLASSICAL 2-STORY STRUCTURE.

Victorian and/or Colonial Revival buildings. If the new full story is to be located *below* the existing story, the front entry, porch and steps need to be relocated to the new "first-story" of the raised building. In order to preserve the historic relationship between the street, front steps and porch, the new first floor should be raised above the grade by a minimum of at least two stair steps.

Techniques that should not be used include:

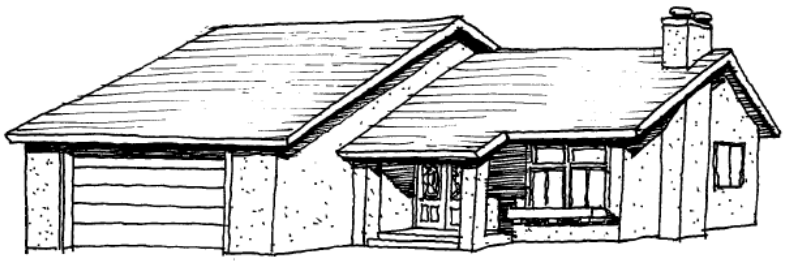
- Placing of a new, full second story *below* the existing single story, without relocating the entry to the new "lower floor." By relocating the existing front porch to the second story, the staircase needed for the increased change in elevation would be too long and "out of scale" with the building.

- Placing of a new full second story *on top* of or below the existing single story in conjunction with using oversimplified and/or unvaried window and siding details on both stories. The result can often appear as a "blank box" lacking the accent details and proportional balance that was found in historically authentic two-story buildings of the period.

* ONE STORY COLONIAL REVIVAL – "JACKED UP" WITH A NEW STORY BELOW, WHOSE FINISH FLOOR LEVEL IS APPROXIMATELY LEVEL WITH GRADE.

What about other types of additions to existing buildings?

Additions to buildings are often necessary to ensure their continued use. Room additions, seismic strengthening, new entrances and exits should not destroy distinctive features, materials, or finishes. Alterations and additions should fit within the overall scale of the existing building and be compatible with its architectural style. This is particularly important when adding to a historic building.



*RANCH DWELLING AS ORIGINALLY CONSTRUCTED~

*SECOND FLOOR ADDITION ALIGNED WITH FRONT OF GARAGE IS TOO MASSIVE, AND OVERPOWERS ENTRY AND REMAINDER OF THE ORIGINAL STRUCTURE.

Site Plan Considerations

Additions should be carefully placed to minimize the apparent mass of a building and to avoid changes in the original appearance of a building from the street. Whenever possible, additions should be placed to the side or rear of the building.

Architectural Compatibility

Additions should incorporate the distinctive architectural features of the original building where applicable:

- window size, shape, and type;
- exterior materials;
- roof style, pitch, material;
- finished floor height;
- color; and
- trim and decoration.

* SECOND FLOOR ADDITION SET BACK FROM FRONT, AND HAS GABLE AND HIP ROOF LINES DESIGNED TO MINIMIZE VERTICALITY.

SECTION II - MODIFYING PORCHES AND STAIRS

Can I enclose my porch?

For many of the City's residential buildings, the front porch is the single most important architectural feature. The front porch is one of the defining architectural elements of the historical bungalow style, and often is a prominent feature in the Victorian and the Colonial Revival styles. A porch adds interest to the overall appearance of the building and creates a pleasant, welcoming passage into the building. Porches are the transition between the private and public spaces; it affords an opportunity for neighborhood interaction thereby building community and provides “eyes on the street” which has a positive effect on safety. The porch is also the area of the building that has traditionally received the greatest amount of detail work and decoration. For these reasons, porch enclosures should not be undertaken.

Can I reconstruct my porch?

During rehabilitation efforts, the design integrity of the porch should not be compromised. There is often a desire to modernize or change the appearance of the building by changing the details of the original porch design (i.e., roof overhangs, stairs, handrails, support columns, balusters, decorative woodwork). Avoid changing these elements as any change in the structural or decorative elements of the front porch will usually change the architectural character of the building. When a deteriorated porch needs to be rebuilt, the reconstruction should follow the original design to the greatest extent possible, using the State Historical Building Code if applicable.

Can I reconstruct a staircase?

The stairs leading to the porch are an integral part of the overall style of the building. When stairs require rehabilitation they should be rebuilt to match the existing design. If the original stairs or rails have been replaced in an inappropriate manner, rebuild them according to the architectural style of the building. If the original railing design is unknown, the new design should be consistent with the architectural style of the building. Especially avoid the use of off-the-shelf, ready-made wrought iron railings and skimpy, over-simplified construction methods that reduce the visual importance of stairs in historic buildings. Do not use railing designs inconsistent with the building's style such as modernistic railings on traditional architectural styles or overly elaborate railings on a modernistic building.

If the original railing design is unknown, documentation on appropriate railings can often be found in original photographs of the building that may be included in the Alameda Historical Museum's collection. Similar information may be found in the Library's historical newspaper archives. If no such documentation can be found, stylebooks for buildings of similar age and design should be consulted. Railings may also be found on a building which has not been modified and/or designed and built by the same builder. Using these methods, appropriate replacement railings can be designed and milled.

Porch and stair railings not eligible for the State Historical Building Code (see "Historic Status" section on page 4) may need to meet current Alameda Building Code requirements. This usually means porch rail heights of 36 inches or 42 inches and maximum 4 inch separations between balusters. These rail heights are usually taller than what existed historically and can result in railings that are awkwardly proportioned and misaligned with other horizontal elements such as windowsills and related sill courses. In these cases, it is best to retain original railings or (where original railings are missing) construct new railings according to historic designs and use inconspicuous elements to meet Alameda Building Code

requirements such as adding a simple pipe railing to an “architectural” railing to achieve the required height and by adding very thin vertical metal rods or wires to maintain the maximum 4 inch separations between balusters.

How can I add an access ramp to a building?

The addition of ramps for wheelchair access is often necessary in older buildings. When added to the front of the building, their design, use of materials and color should be compatible with the character of the building. If this is not possible, consideration should be given to locating these ramps at side or rear entrances where they are less likely to impact the character of the building.

SECTION III – BUILDING MATERIALS & DETAILING

Can I replace my existing windows with something other than "the original?"

One of the most common residential projects is window replacement. Unless carefully handled, window replacement can adversely affect a building's architectural character. This can be especially true when original wood windows are to be replaced with a different material such as vinyl. Most older buildings had wood windows that were either fixed, double hung, or casement with the shape and details of such windows being integral and defining features of the buildings' architectural style. The size, shape, and style of windows are an important feature of most architectural styles, and the original type should be used again. It is the *visual character* of these windows that must be preserved and/or restored.

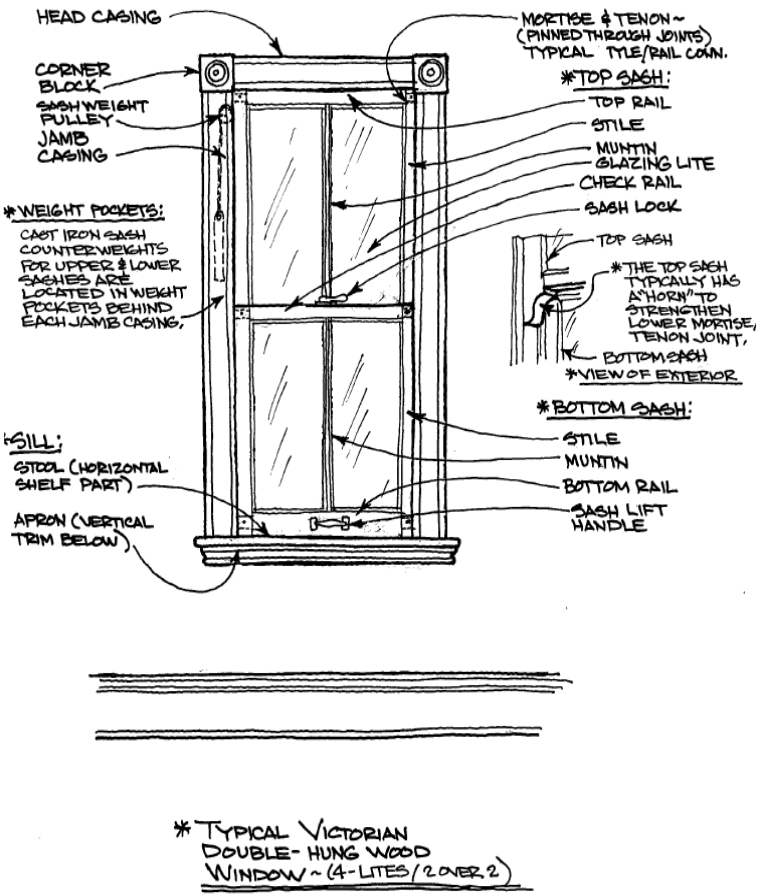
Replacement windows need NOT be the same material as the original windows, however the *visual character* of all windows must match that of the *originals* that defined the *original style* of historic buildings. In cases where the original window has been removed and replaced by an inappropriately designed or sized window, it is important to restore the original opening, style and trim of the window.

It is also important to have consistency of window styles throughout the building. Thus, when replacing a window with an inconsistent architectural style, consideration should be given to replace all other inappropriate windows in the building at the same time. Note that for deteriorated multi-sash wood windows, often only one sash is so deteriorated that it requires replacement. Limiting the number of replacement sashes will significantly reduce project costs. Using epoxies to repair deteriorated wood sash and sills is another highly cost-effective alternative to replacement.

“Performance Standards” for replacement windows or adding windows on Historic Buildings:

- Shape and operative type (e.g., “casement” or “double hung”) must match that of the original, except where this would be impractical (e.g. the placement of a “double hung” window over a kitchen sink), in which case fixed casement and/or awning windows may be used, if not visible from a street. When using alternate windows in this manner, consider dividing the windows by horizontal mullions to simulate the meeting rails of double–hung windows.

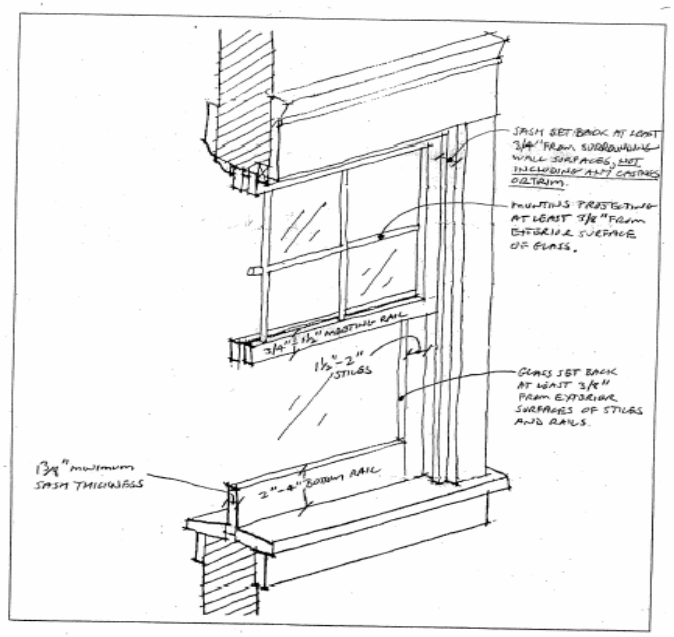
- Wood windows are preferred, however vinyl-clad or metal-clad windows may be appropriate provided that they match the proportions of the original window and appear as a virtual match of the original window from the street. Extruded vinyl windows are typically inappropriate for replacement of wood or steel windows. The exterior of the window must be of a color and finish that is compatible with both the specific building and the context.



*TYPICAL VICTORIAN DOUBLE-HUNG WOOD WINDOW ~ (4-LITES/2 OVER 2)

- The dimensional relationships, in regards to depth, between the exterior siding and the window's casing, frame, sash and mullions must replicate that of the original windows. Generally this means that stiles and rails should look substantial, that surfaces are smooth and flat (not molded), and that flat or semi-gloss (not gloss) finishes be used. Drip-sills shall be retained.

- If the original windows had muntins, use matching or similar muntins on the replacements windows. Muntins should be three-dimensional and have at least a 3/8" thickness on the exterior side of the window.



TYPICAL DIMENSIONS FOR WOOD WINDOWS

Non-historic Buildings:

For contemporary buildings, there is a greater ability to vary from the "original," but all windows should nevertheless be integral to the building's larger architectural theme. When replacing existing windows with another style or materials (for example, aluminum to vinyl clad), all windows in the building should be replaced in a consistent manner.

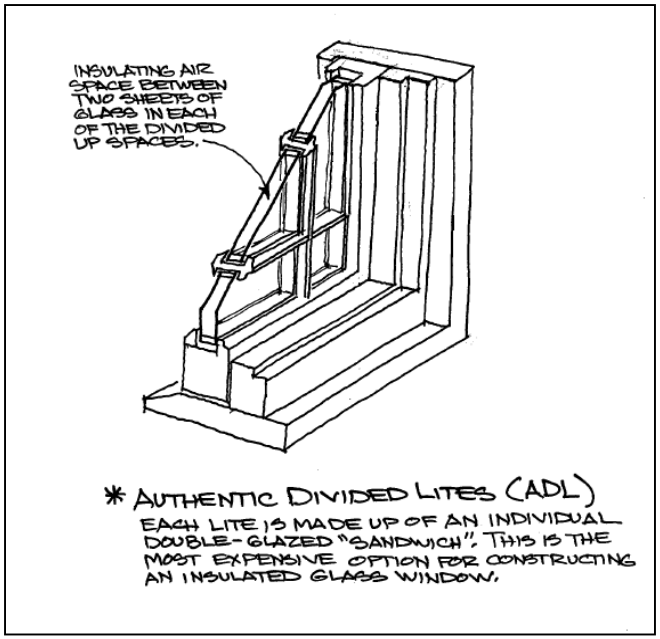
Techniques that should not be used include:

- Aluminum frame windows should not be used as replacements on any part of an older building unless they are original to the structure or replace steel sash windows that virtually match the original.

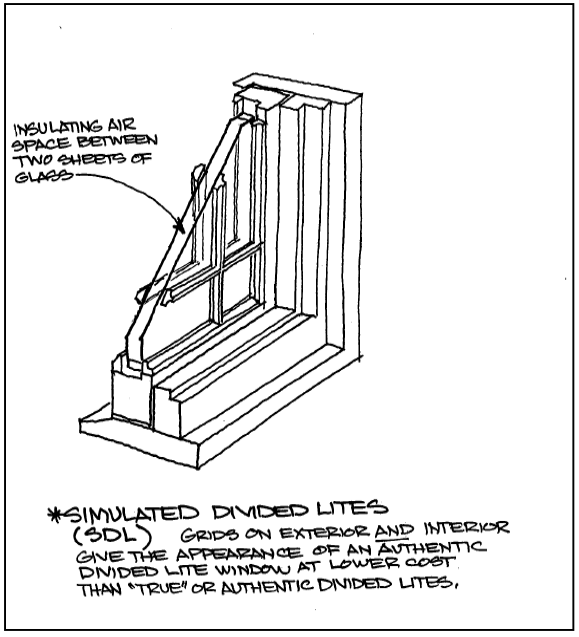
- Sliding windows should not be used to replace fixed, casement, double- or single-hung windows.

- Original window openings should not be reduced by in-filling with siding or other materials.

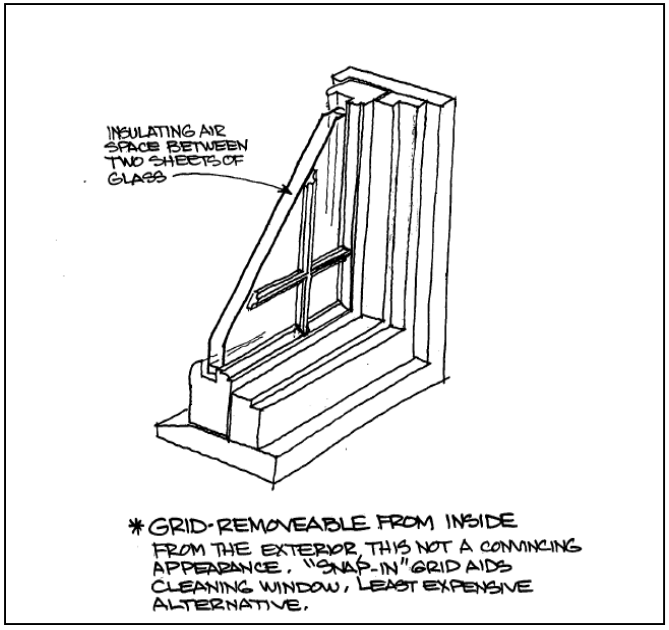
- Imitation muntins that are sandwiched between the two panes of dual pane windows or flat muntins which do not create shadow lines are not acceptable.



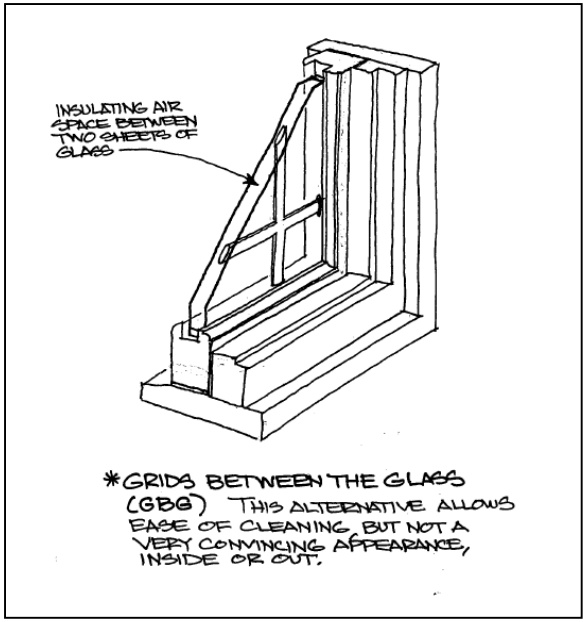
* AUTHENTIC DIVIDED LITES (ADL)
EACH LITE IS MADE UP OF AN INDIVIDUAL DOUBLE-GLAZED "SANDWICH". THIS IS THE MOST EXPENSIVE OPTION FOR CONSTRUCTING AN INSULATED GLASS WINDOW.



*SIMULATED DIVIDED LITES (SDL) GRIDS ON EXTERIOR AND INTERIOR GIVE THE APPEARANCE OF AN AUTHENTIC DIVIDED LITE WINDOW AT LOWER COST THAN "TRUE" OR AUTHENTIC DIVIDED LITES.



*GRID-REMOVEABLE FROM INSIDE
FROM THE EXTERIOR, THIS NOT A CONVINCING APPEARANCE. "SNAP-IN" GRID AIDS CLEANING WINDOW, LEAST EXPENSIVE ALTERNATIVE.

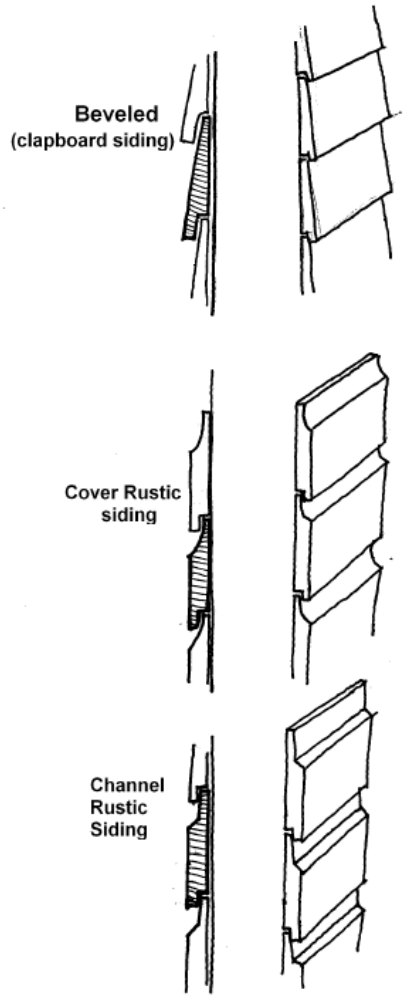


*GRIDS BETWEEN THE GLASS (GBG) THIS ALTERNATIVE ALLOWS EASE OF CLEANING, BUT NOT A VERY CONVINCING APPEARANCE, INSIDE OR OUT.

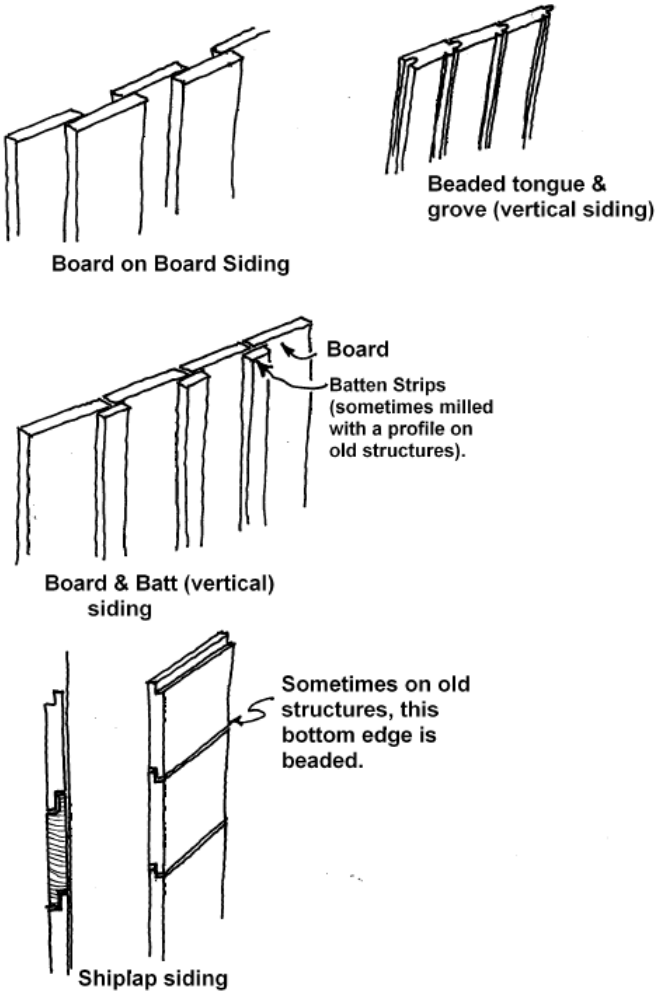
Can I replace my existing siding with something other than “the original?”

The siding of most older buildings was made of painted or stained wood, with the type and detailing of such siding (e.g., vertical “board and batten” or horizontal “lap”, “drop” or “shingle”) being integral and defining features of the buildings’ specific original style. The primary exceptions are some Craftsman buildings and the revival architecture of the 1920’s and 1930’s, including Tudor, Spanish and Mediterranean styles which used stucco often with special textures and integral colors.

It is the *visual character* of the cladding that must be preserved and/or restored. Replacement siding should come as close to original as possible, but other materials may be considered if the *visual character* of the siding can match that of the *original* that defined the *original style* of the historic building. In non-historic contexts, there is a greater ability to vary from the “original,” but siding should, nevertheless, be integral to the building’s larger architectural theme.



“Performance Standards” for replacement siding on historic buildings:



- The original exterior building materials should always be retained whenever possible.
- If it is not possible to retain the original material, replacement material should be in-kind, i.e. it should visually match the original. Do not use mismatched replacement materials of different sizes, shapes, textures, or finishes. For example, Italianate Victorians almost always used an 8-9 inch wide siding. Replacing this siding with a 5 or 6 inch wide siding would not meet this guideline because the siding would not virtually match the original. A ± 10% width change from the original would be possible.
- If it is not possible to retain the original material, divide original materials from new materials by way of a watertable. Consider using original materials from the side or rear of the building and then reclad the entire side or rear with replacement materials of the same material and size.

- Buildings with original wood siding or shingles should not be stuccoed in an attempt to modernize the appearance.

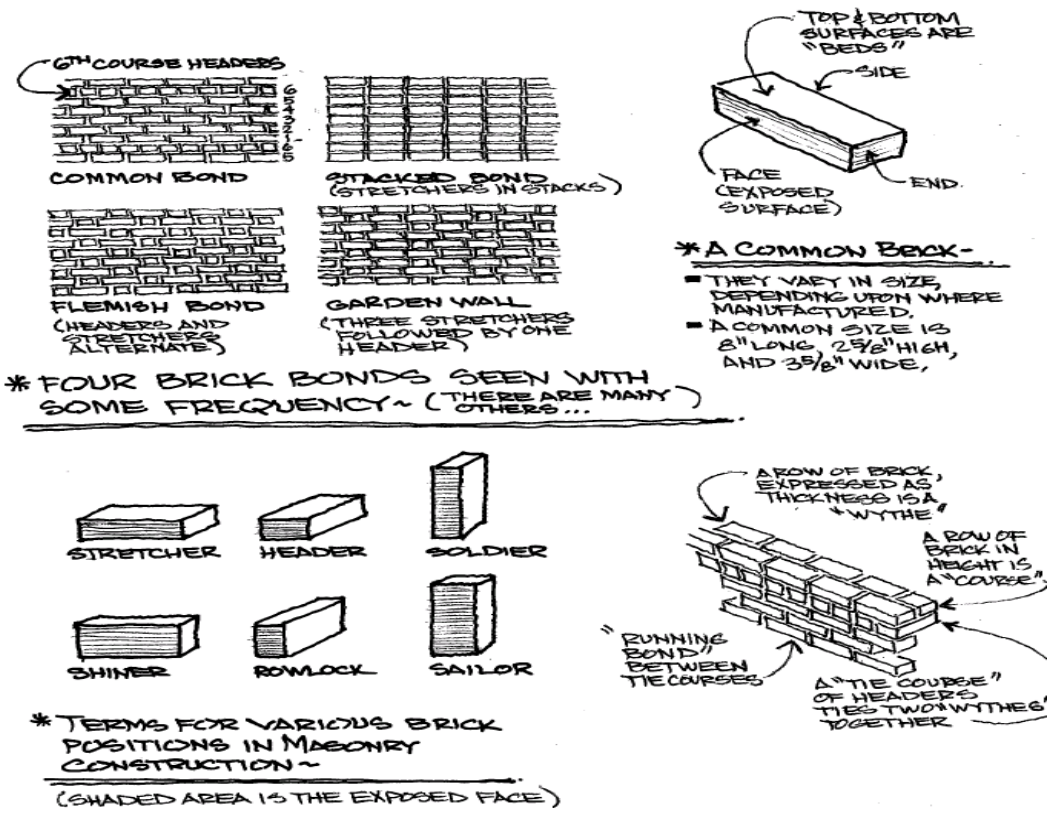
- Synthetic materials such as vinyl, cement fiber or “hardboard” siding may be used if it visually matches the original. However, obtaining a visual match often requires great care. Many synthetic materials are not available in the types and dimensions used for siding for some of Alameda’s architectural styles. Also, some materials, especially vinyl siding, tend to look synthetic and, therefore, would not visually match the original wood siding.

- When using replacement siding, installation techniques are of extreme importance. Siding units must be used that have sufficient length to avoid inappropriate breaks and gaps in installation. Corners need particular care.

- The dimensional relationships, in regards to depth, between the exterior siding, corner details, windows and masonry trim must replicate that of the original siding. Do not place new siding on top of original since that will change these dimensional relationships. It may be necessary to "pop out" the window frames and provide new casings so that the ends of the new siding are properly covered. Also, ensure that the new siding does not cover/obscure any existing ornamentation/trim on the building.

- Application (e.g., “board and batten”, “clapboard”, “ship lap”, or “tongue and groove” -- see Glossary) must match that of the original.

- Most brick masonry in historic buildings was left natural, but if it can be determined by investigation that the original brick was painted, or that in the course of the building's history an alteration was made which made painting aesthetically desirable, then the masonry may be properly prepared and repainted. However, most brick masonry walls were and should be left natural. Paint removal is generally recommended to return brick to its original appearance. The gentlest method of paint removal should be tried first, and only after unsatisfactory results, proceed to more vigorous means (i.e., pressure water spray with mild detergent and bristle brushes).



- Never sandblast brick surfaces in an attempt to remove old paint. Sandblasting will damage the natural fired surface of the brick, and cause it to lose its water repellant qualities. If water is allowed to invade the inner brick, its structural integrity may be ruined. Also, do not use mechanical grinders to remove mortar, which can damage the brick surrounding a joint.

What should I know about replacing doors?

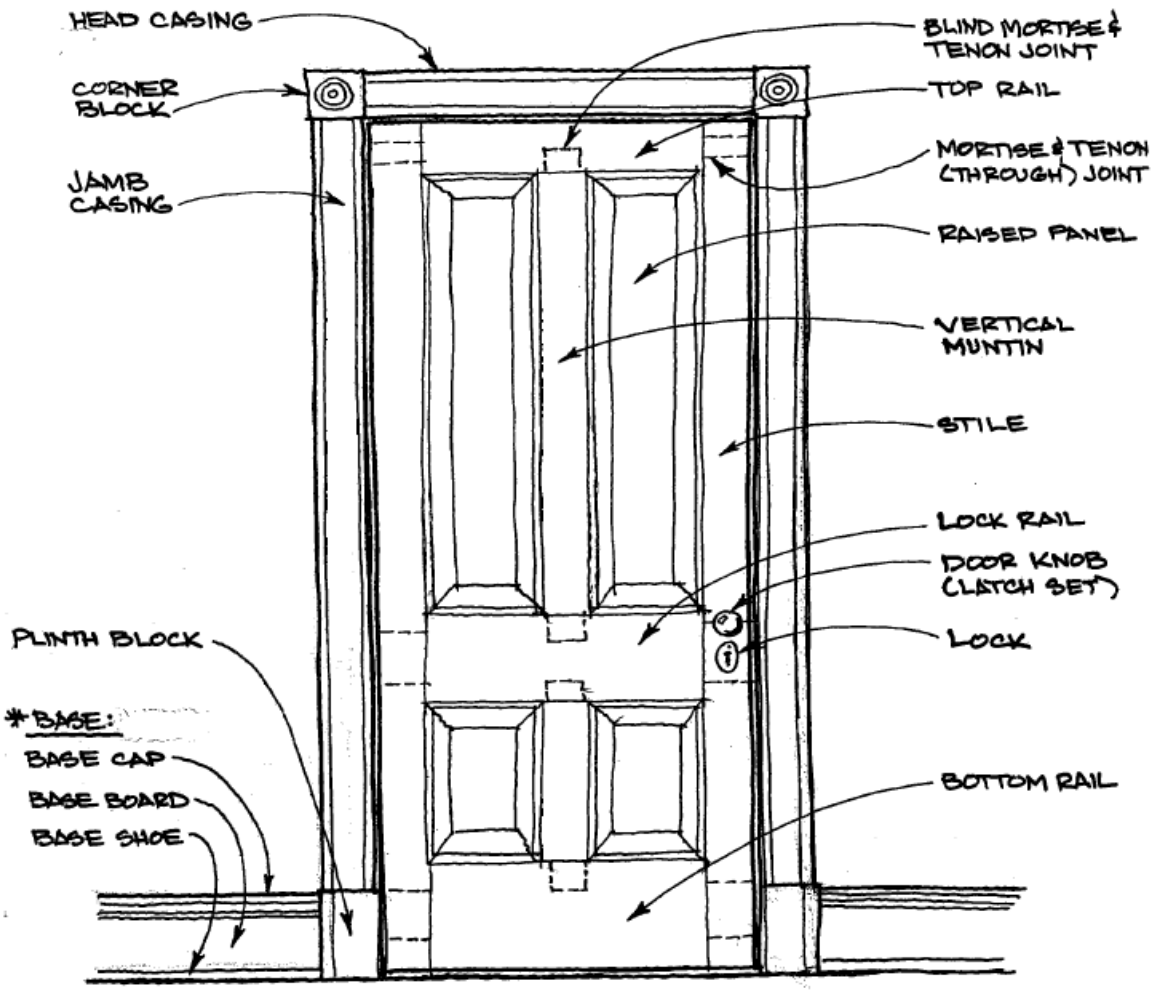
Older buildings usually have wood doors that are particular to their style. A greater variety of styles can be used in more contemporary buildings. The front door of the building should be the most ornate with secondary doors usually being more utilitarian. The size, shape, and style of doors are an important feature of an architectural style and in an historic building, the original type should be used again.

- Original doors should be repaired in-place when possible but, when replacement is necessary, the replacement should match original designs and materials.

- If the original door is missing, select an appropriate design by studying the doors of buildings of an architectural style similar to that of your building. Many types of panel doors are available directly from material suppliers which may match original doors.

- Hollow-core doors are not appropriate for exterior use.

- Avoid doors that are overly elaborate. While they appear “historic” and thus appropriate for older buildings, they often feature imitation stained and leaded glass and use cheaper wood with a wavy open grain rather than the tight, straight grain found in authentic older doors.



* TYPICAL VICTORIAN 4- PANEL INTERIOR DOOR

How do I restore the ornamentation or trim on my historic building?

Most often it is the authentic ornamentation and trim on a building that lend character and help to identify the structure with its style. Retain decorative trim during renovation, because many times they are the very components that make the building so special.

- If the original ornamentation and trim is missing, it should be replaced. Wood restoration materials such as epoxies are available which arrest deterioration; other restoration materials can replace, repair and fill missing elements.

- New additions to buildings should incorporate the same trim and ornamentation for consistency.

What should I know before replacing or repairing my roof?

Roofs are important both functionally and aesthetically. Great care should be taken to ensure that roofs are water-tight and that roofing materials are compatible with the original style of the building. Often roofs only need repairs, but when replacement is necessary, roofing materials should be selected that are appropriate to the building's style.

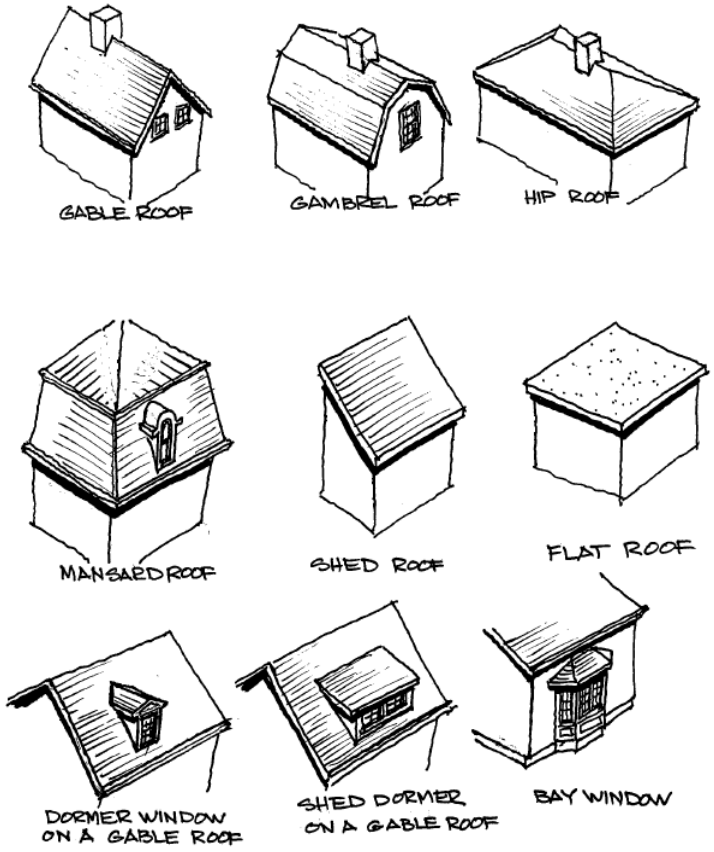
In addition to functional considerations of durability, fire resistance, and cost of roofing materials, there is the equally important consideration of visual impact and aesthetics. The selection of roofing materials must take into account the amount of roof area seen from the street, the shape of the roof (how prominent it is) and the architectural style of the building.

The determination of what material to use for the replacement of wood shingles or shakes which are no longer a permitted material is often difficult. Many of the newer "architectural" styles of asphalt roofing closely emulate wood shingles or shakes and provide superior fire resistance.

Certain architectural styles are associated with specific roof materials, for example Mediterranean or Spanish style buildings typically have tile roofs. Tile roofs are generally brittle, and break easily if walked upon incorrectly. Many companies still manufacture clay roof tiles, but difficulty may arise when trying to match the color and shape of a particular tile. If new tile cannot be found that matches the existing tile, one of three alternatives should be followed:

- If the building needing repair has blind spots (areas where the roof cannot be seen from the ground) remove the tiles from those areas to use in the repair area, and re-roof the less visible area with new tile; or

- Use the available tile that most closely matches the existing tile. It may be helpful to mix new tile with the old so that the two blend together. However, care must be taken to remove the original tile.



What about gutters, downspouts, and vents?

Gutters and downspouts collect water from roofs and carry it to the ground away from the building. If these elements are deteriorated or absent altogether, water may run down the sides of the building and cause the paint to prematurely blister. Gutters and downspouts should always be kept in proper working order.

- When new gutters and downspouts are added, they should relate to the style and lines of the building and should be painted to match the trim or body color of the building.

- New downspouts should be placed in the least conspicuous locations. Use the sides and rear of building and avoid placing downspouts on the front facade.

- Vent pipes and stacks that protrude through the roof should be painted to match the color of the roof material.

What should I know before painting my building?

Note: Projects involving only changes to paint color are not subject to Design Review or Building Permit requirements.

The selection of a color scheme for a building is usually considered a matter of personal choice and so it should be. It is true that, historically, certain colors were associated with different time periods and architectural styles but, over time, these traditional color schemes have mostly disappeared as individuals and neighborhoods have selected more contemporary colors.

Select a color scheme that will unify the different elements of the building into a single picture. If an historically correct scheme is desired, consult books on the subject and obtain information from a quality paint store or qualified painting contractor. Look at other buildings in the neighborhood with a similar architectural style and note how successful combinations of colors work together.

- For most architectural styles, (Victorian excluded), limit the number of different colors on a building to three. Use a light/muted color for the body, a complimentary darker shade for the base and limit the use of strong, vivid colors to one per building and then use only for small trim areas.

- The larger and plainer the building, the more subtle the color should be. Light colors help reduce the massiveness of large planes. Avoid combinations of warm and cold colors like red and blue.

- It is usually best to use lighter colors for projecting elements such as trim and darker colors for recessed elements like window sashes.

- Do not paint stained shingles, brick and stone work, chimneys, roofing, or any decorative trim that was not originally painted as part of the building's style.

- The color of the roof is not easily changed except through re-roofing. When a new roof is being considered prior to painting, there is an opportunity to work the roof color into the overall color scheme. If a new roof comes later, consider a charcoal gray color that is neutral and can blend with a variety of building colors.

What do I need to know before installing a fence?

Note: Fences six feet or less in height do not require a Building Permit. However, they do need to comply with the Development Code requirements. See Alameda Municipal Code Section 30-5.14 for the complete regulations of fences and barriers.

Fences are typically installed around the perimeter boundary of a parcel, however they are not required. The design of the fence and the materials used should reflect the architectural style of the house and should be in proportion to its massing. It should be compatible with other fences in the neighborhood.

In residentially zoned areas, fences in the front yard may be three feet in height if they are of a solid material or four feet in height if they are a “see-through” material, such as a picket fence.

Fences in the rear yard may be six feet if they are of solid material and may be extended up to eight feet with see-through style fencing material.

With design review approval, front yard fences may be up to five feet if they are of see-through material and compatible with the building and the surrounding neighborhood. Also, arbors and other decorative fence elements may be approved through the design review process.

See-through style fencing material may be pickets, lattice or decorative wrought iron. Solid fences included “living fences” such as a hedge which is formed by shrubs or trees planted in a close row so that the foliage intermingles obscuring the trunk or main stem.

Chain-link material is not permitted in the front yard of any residentially zoned or developed property, but may be used in the rear and side yards under specified circumstances [see Section 30-5.14(f) of the

Alameda Municipal Code]. Barbed wire, razor wire or similar materials are not permitted as part of any fence or barrier.

Often the front property line of a lot is not at the edge where the sidewalk meets the landscaped area. The exact location of the front property line can be ascertained by checking with the Permit Center. Even though this area is not part of your property, a fence may be installed with the approval of an Encroachment permit. Please check with the Permit Center for further details.

How should alterations to substantially altered buildings be treated?

Sometimes a building has been altered so thoroughly and competently that the resulting design is very attractive and the alteration itself has architectural significance. In these cases, it is quite appropriate for any future alterations to strive for consistency with the altered design rather than the original design. In such situations, this *Guide to Residential Design* allows the choice of alterations consistent with the altered design or restoration of the original or historic design. In other cases, past alterations merely detracted from the original design, in which case restoration of the original design is strongly encouraged where it is feasible.

- If a building has previously been covered with substitute siding, had its windows replaced, had ornamentation, porches or bay windows removed, or experienced other alterations, restoration of the building to a condition more closely resembling its original appearance is encouraged. The restoration can be based on old photographs of the building, silhouettes or "shadows" of removed trim pieces visible on the original siding or design treatments found on other buildings having the same architectural style. An extensive collection of old photographs is available at the Alameda Historical Museum along with information on the architects and designers of many older Alameda buildings.

- If restoration of the building is not desired, further alterations should at least bring the building into closer conformity with its original or historic appearance and involve no further damage to surviving architecturally important elements. For example, installing vinyl siding on a Victorian building that was previously covered with asbestos shingles will usually be acceptable since the vinyl siding will more closely resemble the original wood siding than the asbestos shingles. Similarly, where the original windows were wood double hung windows, replacement of aluminum sliding windows with aluminum or vinyl double hung or single hung windows will usually be acceptable since the new windows will more closely resemble the original design.

SECTION IV – NEW CONSTRUCTION

What standards apply to new construction on a vacant lot?

The following criteria are intended to ensure that new infill development complements the pattern and character of the City's historic neighborhoods. The single most important issue of infill development is one of compatibility, especially when constructing larger buildings. When new projects are developed adjacent to older single-family buildings, the height and bulk of the new buildings must not negatively impact the existing smaller scale buildings.

Site Plan Considerations

- New development should continue the functional, on-site relationships of the surrounding neighborhood. For example, in many neighborhoods, common patterns that should be continued are entries facing the street, front porches, and garages/parking located at the rear.

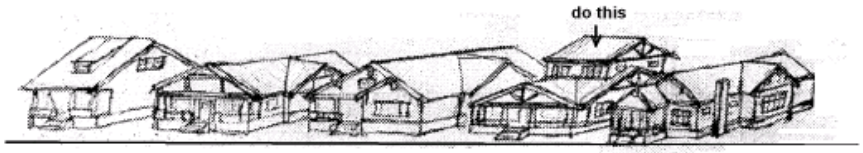
- In cases where the front setback has been averaged in relation to the two adjacent buildings as permitted in the Development Code, the front line of the new building may be averaged in a stepping pattern. This method may work especially well for bungalow-style buildings and other styles where it is desirable to provide a front porch along the front facade.

- Moving past a sequence of buildings, one experiences a rhythm of recurrent masses in relation to spaces between them. This rhythm is necessary in maintaining the element of harmony in a neighborhood's development pattern. New projects should be respectful of the open space patterns created by these setbacks and should provide side yards that respect the existing pattern.

FIGURE IV-3: INFILL CONSTRUCTION -- HEIGHT

In this predominantly one story neighborhood, set back second stories, if consistant with the building's architectural style.

two story building out of scale with neighborhood.



stepped back second story

FIGURE IV - A: INFILL CONSTRUCTION - - PEDESTRIAN ENTRIES

Emphasize main pedestrian entries with porches or similar treatments and make these clearly visible from the street.

Front entry porch | **Side entry porch clearly visible from street** | **Main entry is only a door with no special emphasis** | **Recessed front entry**

DO NOT DO THIS

Architectural Considerations

- Infill projects should incorporate the distinctive architectural characteristics of development in the surrounding neighborhood. For example: window and door spacing/rhythm, building materials, roof style and pitch, finished-floor height, porches, and the like.

- Similarity of architectural detail may be accomplished by the use of cornices, lintels, braces, arches, decorative woodwork, chimneys, stairs, etc. This similarity of detail is extremely important in ensuring a compatible appearance in new construction.

- The height of new infill projects must be considered within the context of their surroundings. Buildings with greater height should consider setbacks at the second story to reduce impacts on adjacent buildings.

- The incorporation of balconies and porches within the building form is encouraged for both practical and aesthetic value. These elements should be integrated to break up large front facades and add human scale to buildings.

- Emphasize main pedestrian entries with porches or similar treatments and make these clearly visible from the street.

- A variety of materials, when properly used, can reinforce the distinctiveness of the neighborhood. Common materials are brick, stone, wood, and stucco. Used properly, materials can enhance desired neighborhood qualities (i.e., compatibility, continuity, similarity, harmony, etc.) The design of infill projects should incorporate an appropriate mixture of the predominant materials in the area whenever possible.

- Color schemes for infill projects should take their cue from the surrounding neighborhood in order to sustain compatibility and harmony. Also, refer to the previous discussion of paint colors under the criteria for "What should I know before painting my building?"

Garages

- Attached or integrated garages should not face directly onto the street. Alley loaded garages are strongly encouraged as are detached garages located at the rear of the parcel. Alternatively, garages may be attached to the side of the building, but set back from the front façade.

- If consistent with surrounding buildings, consider providing paved “tire tracks” for the driveway leading to the garage instead of a fully paved driveway in order to minimize paving.

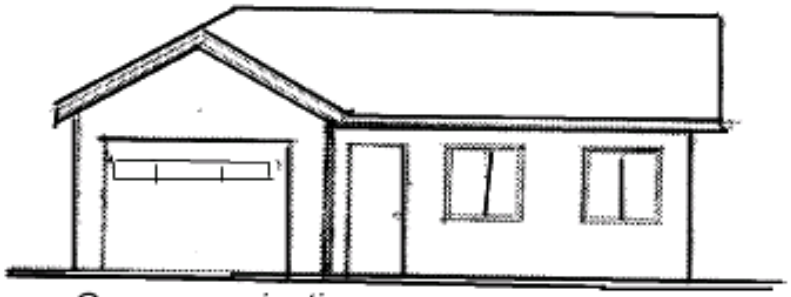
- If no feasible alternative exists, and garages do face directly onto the street, the garage doors should be architecturally treated to be compatible with the adjoining building(s) and other building(s) in the neighborhood, when appropriate.

- On corner lots, garages should face the street with the longest frontage.

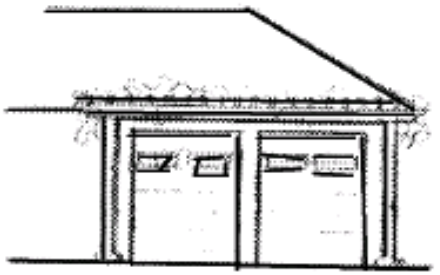
- Make the garage doors appear less visually prominent when compared to other elements of the building, such as recessing the garage door from the front wall or installing an arbor over the garage opening, or, for two-car garages, using two individual doors rather than one large one.

- Recess the garage door from the same vertical plane as the front wall (or upper wall for a two-story structure) to avoid creating a flat front building elevation.

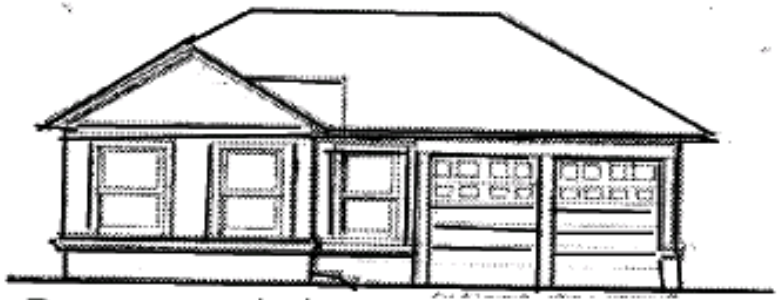
- Lower the height of the roof to the extent possible or use a hipped roof design if appropriate especially along or near the property line.



Garage projecting
Not recommended



Trellis & garage
Recommended



Recommended *garage recessed-doors divided*

What about adding a new building to a developed lot?

Add-In Units

If possible, the add-in unit should be created within the existing original building, (e.g., in underutilized basement or attic areas,) or attached to the original building rather than as a separate structure in order to maintain the existing open space on the lot. The same guidelines for additions should be followed for an creating add-in unit within an existing building.

The most important design issue regarding an add-in unit is architectural compatibility, especially with the existing dwelling unit. The following additional criteria are intended to ensure that a new, free-standing add-in unit will complement the existing building as well as the pattern and character of the surrounding neighborhood.

- The new building should be designed to be subordinate to the existing building in terms of massing, height, and should have side yard setbacks that exceed the minimum required. If the existing building is one story, the new building should not exceed one story. If the existing building is more than one story, the new building should not exceeding 1½ stories.

- Where the adjacent rear lots are maintained as open space, the addition of a new detached unit in the rear yard may not be appropriate.

- The parking should be evaluated to ensure that it is convenient and practical to use. It is preferable to provide the parking in a manner that allows cars to exit the site nose first, particularly where there are more than three parking spaces on the site, or there is a long and/or narrow driveway.

- Add-in units must have the same level of architectural interest and detail as the existing building and/or adjacent buildings, and should incorporate the distinctive architectural features of the existing building. The new building should complement the existing building and adjacent structures in terms of proportions, roof form, and basic architectural features.

- The primary entrance for each unit should be distinctive, should be oriented toward the street, and should include a covered porch. Each entrance should be clearly visible from the street/sidewalk to the greatest extent possible.

- Where a building will consist of two flats, (i.e., a unit on the ground level and a unit on the upper level,) the entrance stairway leading to the upper unit should be enclosed and internal to the building. Where this is not feasible, the stairway should be in the rear or located in such a manner as to not be visible from the street.

Accessory Buildings

- Accessory buildings should have the same siding and roof pitch as the main building and should echo its architectural details.

- Windows and doors of the accessory building should be of similar design and materials as those of the main building.

- An accessory building should always be subservient to the main building and should have a smaller footprint as the main building.

APPENDIX PART I – GENERAL PLAN POLICIES

The Residential Design Review Manual implement the policies of the General Plan related to architectural resources, community character, and quality design as contained in the *City Design Element,* Section 3.3 - Architectural Resources, of the General Plan. The most relevant implementing policies of the *City Design Element* are the following:

Policy 3.3.d: New construction, redevelopment and alterations must be compatible with historic resources in the immediate area.

Policy 3.3.e: Develop detailed design Standards to ensure protection of Alameda's historic, neighborhood and small-town character. Encourage preservation of all buildings, structures, areas and other physical environmental elements having architectural, historic or aesthetic merit, including restoration of such elements where they have been insensitively altered. Include special Standards for older buildings of existing or potential architectural, historical, or aesthetic meritwhich encourage retention of original architectural elements and restoration of any missing elements. The design Standards to include detailed design standards for commercial districts.

Policy 3.3.j: Encourage owners of poorly remodeled but potentially attractive older buildings to restore the exterior of these buildings to their original appearance. Provide lists of altered buildings that present special design opportunities and make the lists widely available. Develop financial and design assistance programs to promote such restoration.

Policy 3.3.k: Require that any exterior changes to existing buildings receiving City rehabilitation assistance or related to Use Permits, Variances or Design Review, or other discretionary City approvals be consistent with the building's existing or original architectural design unless the City determines either: (i) that the building has insufficient existing or original design merit of historical interest to justify application of this policy or (ii) that application of this policy would cause undue economic or operational hardship to the applicant, owner or tenant.

APPENDIX PART II – ALAMEDA MUNICIPAL CODE

ARTICLE II STRUCTURAL DESIGN REVIEW REGULATIONS

SUBSECTION 30-35 PURPOSE, DECLATIONS, FINDINGS

Subsection 30-35-1 Intent.

It is the intent of the City Council in enacting this article to promote and protect the health, safety and general welfare of the City by conserving the value of property by encouraging construction of buildings which are compatible and harmonious with the decision and use of surrounding properties, and to discourage the construction of buildings which will have a deleterious effect upon, impair the occupancy of, or jeopardize the value of, such properties. At the same time it is the intent that the review and control procedures herein accommodate and stimulate a broad range of individual and creative design, so that monotony and mediocrity of construction will be avoided and owners of property are not deprived of the full, efficient and lawful use thereof. (Ord. No. 1716 N.S.)

Subsection 30-35-2 Declarations, Findings.

The City Council finds and determines that inappropriate exterior design of improvements to real property affects adversely the general welfare of residents of the City because such design gives rise to conditions in which:

a. The maintenance, repair, replacement or improvement of surrounding properties is discouraged with resulting degeneration thereof, and there is an accompanying deterioration of conditions which affect the health, safety, comfort and general welfare of the inhabitants of the area and the inhabitants of the City at large;
b. The most appropriate development of other properties within the vicinity is impaired;
c. Instability of property values in the general area occurs;
d. The desirability of other properties within the vicinity for their classified land uses is affected adversely;
e. The proper relationship between the taxable value of said real property in the vicinity and the cost of municipal services to such properties is threatened; and
f. The benefits of occupancy of other property within the vicinity are threatened. (Ord. No. 1716 N.S.)

Subsection 30-35-3 Purpose.

Land values and construction aesthetics are dependent upon one another if sound land use development is to be successfully promoted. The purpose of this article is to recognize such interdependence, and thereby to assist in the development of architectural standards and guidelines for all structures, buildings, and improvements to real property in the City. (Ord. No. 1716 N.S.)

SUBSECTION 30-36 – DESIGN REVIEW PROCEDURE

Subsection 30-36-1 Design Review Staff.

The review of applications required by this article shall be made by the Planning Staff designated by the Planning Director. In those instances where the Planning Director believes an application will generate significant public interest or involve policy issues, the Planning Director may refer the application to either the Zoning Administrator or the Planning Board for review and action. (Ord. No. 1716 N.S.; Ord. No. 2625 N.S. §1)

Subsection 30-36-2 Notice.

Before final approval by Planning Director of a Major Design Review application, a notice shall be sent to the owners of property located within one hundred (100') feet of the property line of the applying property, regarding the application and the opportunity to comment on the proposed design. Public comments may be submitted to the Planning Department within ten (10) calendar days of the date of the notice. No hearings on Major Design Review applications are required; however, the Planning Director may refer an application to hearing as provided for in subsection 30-36.1. (Ord. No. 1716 N.S.; Ord. No. 2599 N.S. §1; Ord. No. 2625 N.S. §1)

Subsection 30-36-3 Notice of Decision.

Final action on a Design Review shall be made in writing listing any conditions of approval. A copy of the action shall be mailed to the applicant. The date of the final action shall be the date the action is mailed. (Ord. No. 1716 N.S.; Ord. No. 2599 N.S. §1; Ord. No. 2625 N.S. §1)

Subsection 30-36-4 Appeals.

Any person dissatisfied with a decision of the Planning Director may file an appeal to the Planning Board within ten (10) calendar days from the date the notice of decision, pursuant to subsection 30-36.3, is mailed. The appeal shall be made in writing and filed with the Planning Department. Failure to file in a timely appeal shall result in a waiver of the right to appeal. The appeal shall state in detail the factual basis for the appeal. Appeals shall be heard pursuant to Section 30-25. (Ord. No. 1983 N.S.; Ord. No. 2599 N.S. §1; Ord. No. 2625 N.S. §1)

Subsection 30-37-1 Definitions.

a. Additions shall mean the expansion of an existing structure, affixed to real property.

b. Improvements shall mean the construction of a structure or alteration to the exterior of a structure affixed to real property, which require a building permit.

c. Major Design Review shall mean an improvement subject to review under subsection 30-37.2.

d. Minor Design Review shall mean an improvement subject to review under subsection 30-37.2b.

e. Replacement-in-kind shall mean the replacement of any structure or architectural element which is identical to the original in terms of location, size, and shape, and is made of materials that outwardly have the same dimensions, proportions, details and textures of the original and that outwardly appear unchanged from the original.

f. Structure shall mean a building or facility of any kind, or any piece of work artificially built up or composed of parts joined together in some definite matter. (Ord. No. 1716 N.S.; Ord. No. 1801 N.S.; Ord. No. 1873 N.S.; Ord. No. 2340 N.S.; Ord. No. 2487 N.S.; Ord. No. 2599 N.S. §1)

Subsection 30-37-2 Improvements Subject to Major Design Review; Minor Design Review; Exemptions.

a. Improvements Subject to Major Design Review.
   1. Construction of a new structure(s) for which a building permit is required, except where regulated in subsection 30-37.2c, or;
   2. Additions to commercial, industrial, mixed-use or public-use structures, or;
   3. Additions to residential structures which are greater than eighty (80) square feet, or additions located on a second-story or above.

b. Improvements Subject to Minor Design Review.
   1. Improvements and additions which are not exempt under subsection 30-37.2c, and which are not subject to Major Design Review, or;
   2. Improvements, including additions, to residential structures in an area subject to architectural review by a property owners' association created pursuant to conditions, covenants and restrictions and which is required to approve improvements pursuant to such conditions, covenants and restrictions, or;
   3. Parking lot improvements, as regulated by subsection 30-7.11, or;
   4. Paving of City sidewalk planter strips; or
   5. Signs, as regulated under Section 30-6 of this chapter.

c. Exemptions.

1. Interior improvements;
2. Replacement-in-kind;
3. Skylights;
4. Fences;
5. Reroofing, when no structural alteration will take place;
6. Foundation work;
7. Repair or replacement of retaining walls;
8. Decks thirty inches (30") in height or less;
9. Docks which comply with established City standards.(Ord. No. 873 N.S.;Ord. No.2599 N.S. §1)

Subsection 30-37-3 Applications for Design Review.

a. Any person or entity proposing to construct or locate within the City any improvement subject to Design Review, shall file an application for review of the design, concurrently with the application for a building permit.

b. Preliminary review for Major Design Review may be filed with Design Review Staff, prior to applying for a building permit. Noticing requirements shall be completed during the preliminary review.

c. The form of the Design Review applications shall be as required by the Design Review Staff, and shall be accompanied by architectural and site development drawings to scale, which shall include all information as specified on the application form.

d. Design Review Staff may require additional information from applicants which is pertinent to the application. (Ord. No. 1716 N.S.; Ord. No. 1983 N.S.; Ord. No. 2574 N.S. §2; Ord. No. 2599 N.S. §1)

Subsection 30-37-5 Requirements.

a. Projects must be compatible with their site, any adjacent or neighboring buildings or surroundings and promote harmonious transitions in scale and character in areas between different designated land uses.

b. Projects which do not meet the requirements of paragraph a. shall be presumed detrimental to either existing property values or the growth of property values in the vicinity of the project.

c. The Design Review Staff may determine compliance with paragraph a. by determining the consistency of the project with the principles and standards of the design review manual. (Ord. No. 1801 N.S.)

Subsection 30-37-6 Expiration and Extension.

Design Review approval shall expire six (6) months from the initial date of approval unless construction has commenced under valid permits, or the applicant applies for and is granted one six (6) month extension by Design Review Staff prior to said expiration. (Ord. No. 1716 N.S.; Ord. No. 1983 N.S.; Ord. No. 2599 N.S. §1)

APPENDIX PART III – GLOSSARY

Arch: the spanning of an opening by a typically curved structural member and serving as a support.

Awning Window: a window that is top hinged and opens by swinging outward.

Baluster: any of the singular posts of a railing; may be plain, turned, or pierced.

Balustrade: a row of balusters (posts) supporting a railing at the edge of a stair, landing or other platform.

Bargeboard: a board trim spanning the distance from the roof ridge used to hide the ends of the horizontal roof timbers.

Bay Window: an architectural projection which contains a window (please see also Section 30-2 of the Alameda Municipal Code).

Belt Course: a horizontal band of brick or other masonry extending across or around a building; Belt courses often delineate the floors on a building's exterior. Also known as string course.

Board and Batten (Siding): A wood siding consisting of vertical boards with narrow vertical strips (battens) placed over the joints.

Bow Window: an architectural projected which contains a curved window.

Bracket: any overhanging member projecting from structure (such as a wall) designed to support a vertical load (such as a cornice).

Casement Window: a window that that is hinged on a vertical edge and opens by swinging inward or outward much like a door.

Casing: the trim bordering the inside or outside of a window or door, commonly referred to as "inside" or "outside" casing.

Clapboard (Siding): overlapping horizontal boards used as siding for a building and thicker along the lower edge than along the upper.

Clay Tile: a ceraminc roofing material made from clay soil; common to Mediterranean Revival buildings.

Clerestory Window: a narrow window placed in the upper walls of a room.

Column: cylindrical or square support consisting of base, shaft and capital.

Corbel: A projection from a wall which supports or appears to support a structural or architectural element.

Cornice: A decorative molding at the top of a building or wall.

Cross Section: A diagram showing the interior of a building as if it had been cut at right angles to the ground plan.

Cupola: a small dome or similar structure on a roof.

Dentil: a small square shape often repeated in a horizontal line often at the edge of a roof line or cornice.

Dormer: a structure projecting from a sloping roof usually housing a window or ventilation louver (please see also Section 30-2 of the Alameda Municipal Code).

Double-hung Window: a window which operates by means of two sashes that slide vertically past each other.

Drip Sill: a projection found, along the bottom edge of exterior windows and doors to allow water to fall directly to the ground.

Elevation: drawing of one aspect of a planned building in the vertical plane.

Eyebrow Window: a small, horizontally rectangular window, often located on the uppermost story, aligned with windows below.

Façade: one of the exterior faces (walls) of a building.

Fanlight: a semi-circular or semi-elliptical window that imitates a fan with a horizontal sill often above a door.

Fascia: a horizontal band or board covering the joint between the top of a wall and the projecting eaves; also called fascia board.

Fenestration: the stylistic arrangement of windows in a building.

Fieldstone: a stone used in its natural shape.

Finial: a formal ornament at the tip of a canopy, gable, pinnacle, spire or other tapering vertical architectural element.

Fishscale Shingles: a shingle having straight sides and rounded bottoms.

Floor Plan: a horizontal cross-section of a building as the building would look at ground level. A ground plan shows the basic outlined shape of a building and, usually, the outlines of other interior and exterior features.

Frieze: a band with designs or carvings along a wall or above doorways and windows.

Gable: a triangular area of an exterior wall formed by two sloping roofs.

Gambrel Roof: a roof where each side has two slopes; a steeper lower slope and a flatter upper one; a 'barn roof'. Often found in Colonial revival buildings in the "Dutch" style.

Gingerbread: highly decorative woodwork with cut out ornament, made with a jigsaw or scroll saw, prominent in Gothic Revival architecture.

Glass Block: a window type formed by a compilation of small translucent cubes of glass.

Header: the top horizontal support of an opening such as a window or door; the support for joist-ends on the foundation walls sill; the support for joist-ends in a floor or roof opening.

Hipped Roof: a roof with slopes on all four sides. The "hips" are the lines formed when the slopes meet at the corners.

Historic Building: any building or structure which is historically or architecturally significant; in Alameda structures which are on the Historic Building Study List or were constructed prior to 1940. For purposes of the Historic Preservation Ordinance structures constructed prior to 1942.

Hopper Window: a window that is bottom hinged and opens by swinging outward.

Jenkins-head Roof: a gabled roof with its apex truncated by a small hipped roof; also called a clipped gable roof and common in Bungalows and Craftsman style buildings.

Joist: wood framing members, usually set 16" apart on center, carefully chosen to support all "live" and "dead" loads.

Leaded Window: a window decorated by artistic inserts of lead.

Light: a window glass. Also spelled “lite”.

Lintel: a horizontal supporting crosspiece over an opening.

Live Load: the weight of people, things and materials that are not always present at the same place in a building.

Louver Vent: an opening fitted with a series of sloping slats arranged to admit light and air but shed rain.

Mansard Roof: named after the French architect Francois Mansart (1598-1666); a double slope roof with the lower slope being longer and steeper, with a concave curve. Can be sloped on all four sides or just two sides (front and back). Also called Second Empire Style.

Mullion - The vertical member separating adjacent windows.

Muntin: the pieces that make up the small subdivisions in a multiple-pane glass window.

Newel (Post): the terminating baluster at the lower end of a handrail.

Oriel Window: a window which projects from an upper story and supported by a bracket(s).

Ornamental Plasterwork: decorative carved or molded plasterwork

Ornamentation: decoration, usually nonstructural, that is applied to a building to increase its visual interest.

Palladian Window: a three part window featuring a large arched center and flanking rectangular sidelights.

Parapet: that portion of the wall that extends above the roof (wall surrounding a flat roof).

Picture Window: one single, large window pane that does not open.

Pier: a vertical, non-circular masonry support, more massive than a column.

Pilaster: a rectangular vertical member projecting only slightly from a wall, with a base and capital as will a column.

Plot Plan: a top view of your finished building and landscape orientation.

Quoin: stones, or stone veneers, at the corners of buildings, usually laid so that their faces are alternately large and small.

Rafter: a roof beam sloping from the ridge to the wall. In styles such as craftsman bungalows and some "rustic" contemporaries, they are exposed.

Roof Pitch: degree of roof slant stated in inches rise per foot.

Sash: an individual window unit (comprised of rails, stiles, lights, muntins) that fits inside the window frame.

Shingles: wood, asphalt, or other material that is applied as an outside covering on roofs or exterior walls.

Ship Lap (Siding): wooden siding tapered along its upper edge where it is overlapped by the next higher courses of siding.

Shutter: a movable cover for a window used for protection from weather. May also be decorative and non-functioning.

Sidelights: windows on either side of a door.

Sill - A horizontal piece forming the bottom frame of a window or door opening.

Sliding Window: a window that opens by sliding panes horizontally from one side to the other.

Soffit: the underside of a member such as a beam or arch, or of an eave, overhang, dropped ceiling, etc.

Stile: the vertical sides of a window sash.

Stucco: a mixture of cement, sand, lime and water spread over metal screening or chicken wire or wooden lath to form the exterior cladding of a structure.

Tongue and Groove (Siding): a type of wooden siding with the edge of one board fitting into the groove of the next.

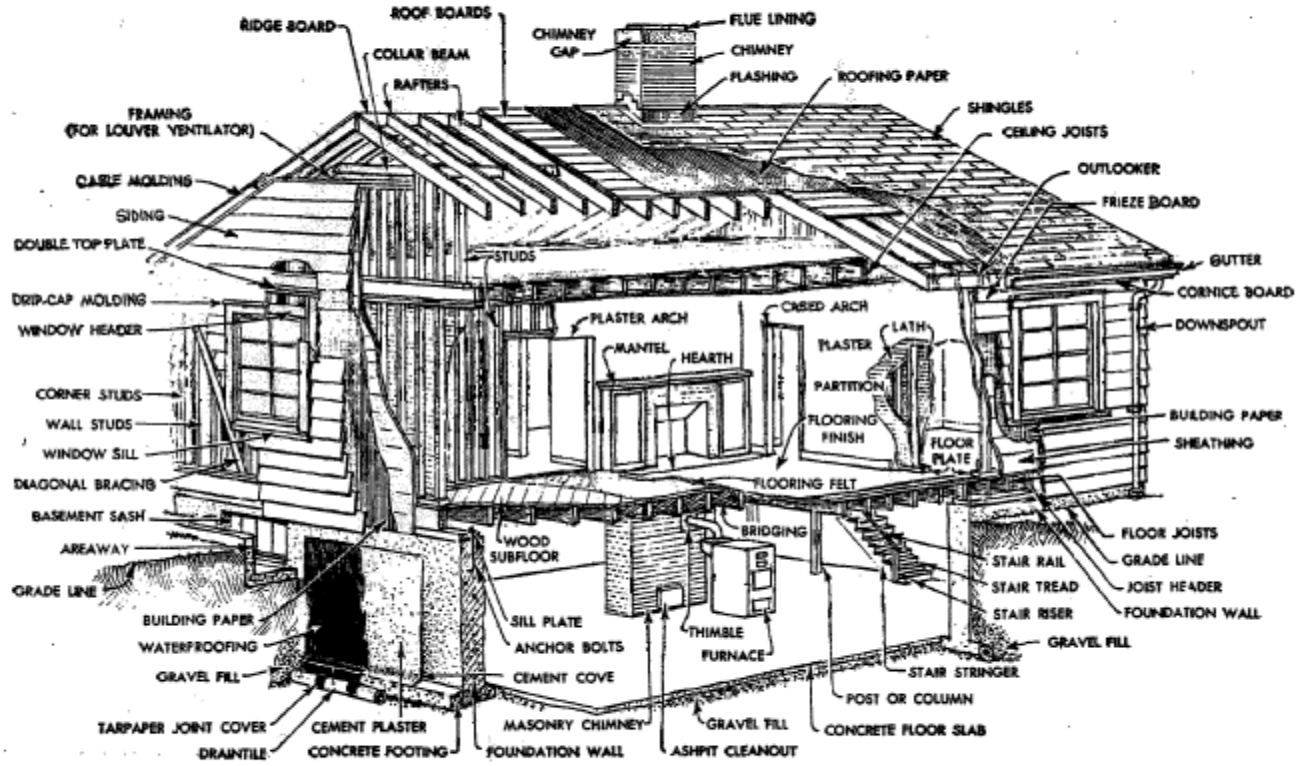
Transom: a small horizontal window just above a door or a window and the same length as the opening below.

Turret: a small tower, often at the corner of a building, common in Queen Anne Styles among others where it may be called a witch's hat. A turret is a smaller structure while a tower begins at ground level.

Water Table: a projecting ledge, molding, or string course along the bottom side of a building, designed to throw off rainwater; it usually divides the foundation of a building from the first floor.

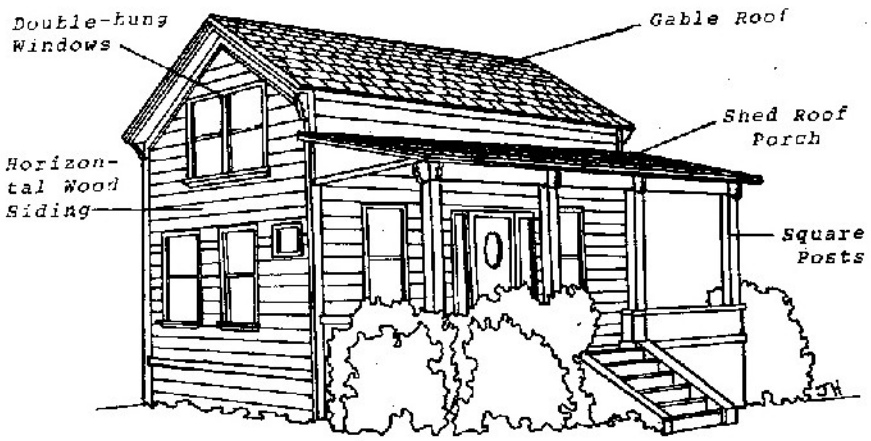
Widow's Walk: a small, railed observation platform atop a building. Once used to scout for seamen, such walks are usually square, done in elaborately worked wrought iron or wood.

Here's Your "Dictionary" of Building Terms



APPENDIX PART IV – GUIDE TO ALAMEDA'S ARCHITECTURE

PIONEER ca. 1850 ~ 1870



Form & Plan: Rectangular, box-like, with low to medium pitch gable roof; 1-1½ stories; often has a porch extending along front of house with simple posts.

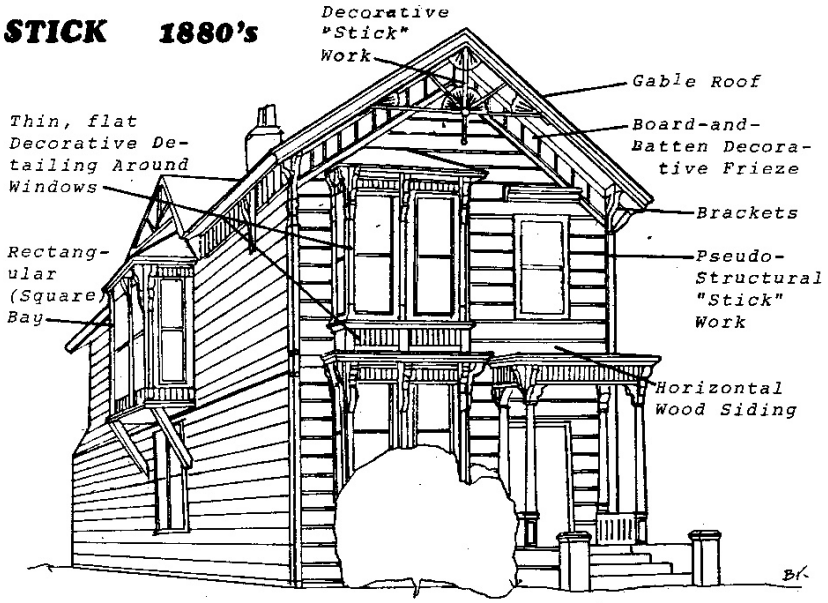
Materials: Simple horizontal wood boards; perhaps some shingling.

Windows & Doors: Double-hung windows; simple wooden doors.

Roof: Low to medium porch gable; porch with shed roof.

Decorative Elements: Sparse; sometimes with classical detailings, such as dentils.

STICK 1880's



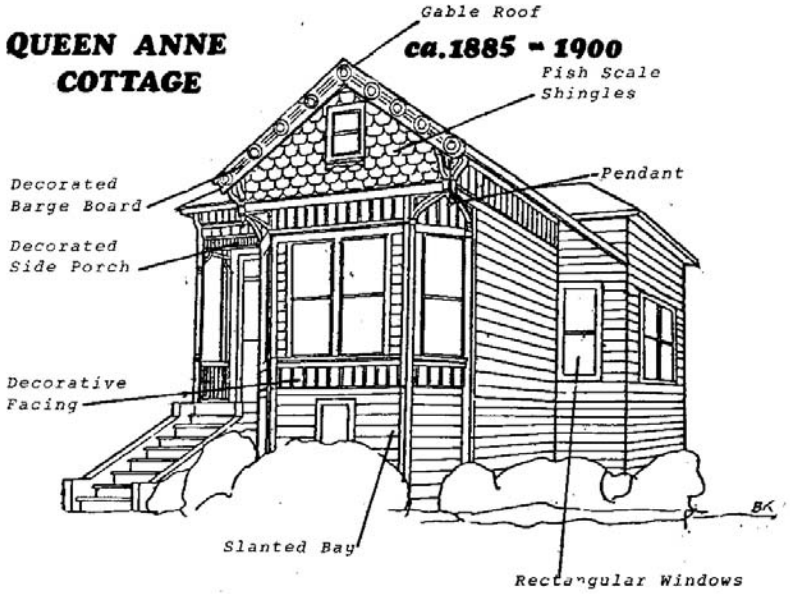
Form & Plan: Side or central hall plans. A sense of verticality and regularity. A giveaway feature is the rectangular bay.

Materials: Wood, applied in horizontal sheathing, with a geometric, pseudo-structural overlay of thin wood strips.

Windows & Doors: Tall, narrow rectangular windows; doors with large glass panes.

Roof: A medium-pitched gable roof.

Decorative Elements: Thin, flat decorative detail generally concentrated around windows and doors and under the roof cornice.



Form & Plan: Irregular plans and elevations; often L-shaped plan with side porch. Vertical emphasis. A give-away is the slanted or cut-away bay.

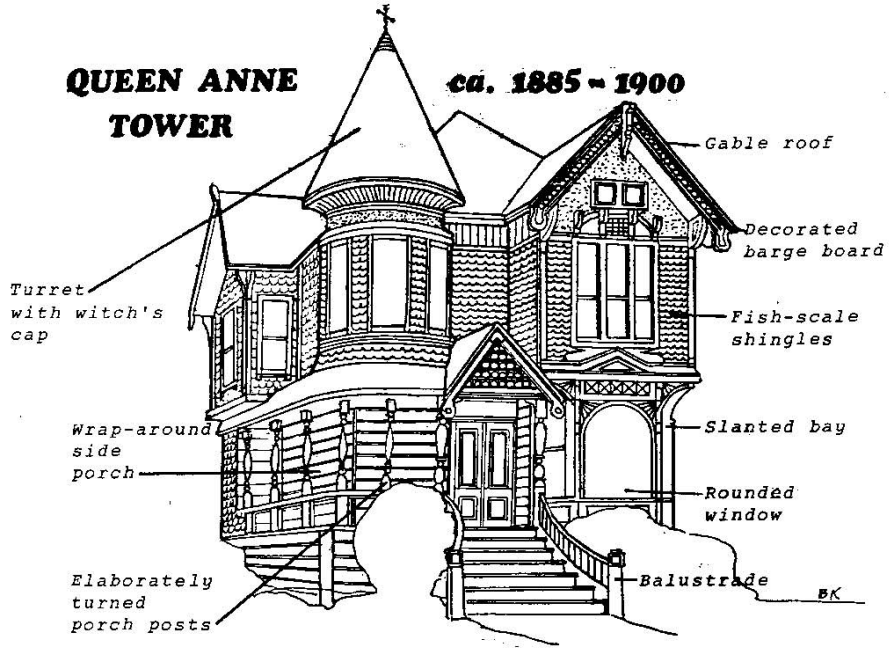
Materials: Surfaces covered with a variety of tactile patterns: horizontal siding, a variety of shaped shingles and spool-work.

Windows & Doors: Rectangular and rounded windows; heavy use of stained glass. Doors with transoms.

Roof: Complexity of elevation and shape; usually gable.

Decorative Elements: Elaborate and fanciful millworked wood facing, turned posts, spindlework (especially on porches). Decorated barge boards; finials, pendants, etc.

H-5



Form & Plan: *Asymmetrical, irregular, with vertical emphasis accentuated by corner tower. Wrap around side porch, rounded forms, slanted bay.*

Materials: *Same as with Queen Anne Cottage only richer decorative use of plaster and stucco. Tall chimneys sometimes with molded terra cotta decorative panels.*

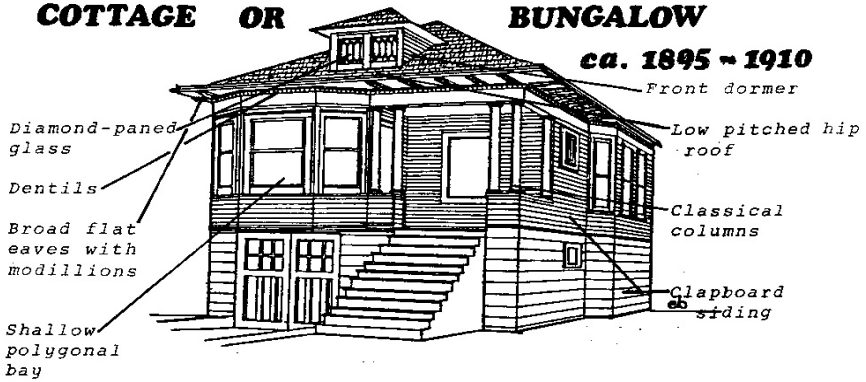
Windows & Doors: *Rounded and rectangular windows; stained glass; elaborately embellished doors.*

Roof: *Complex irregular elevation; medium to steep gables with turret.*

Decorative Elements: *Same as Cottage, but richer; detailing in eaves and over windows.*

COLONIAL REVIVAL COTTAGE OR BUNGALOW

ca. 1895 - 1910



Form & Plan: Modest boxy structure, rectangular with raised basement. Shallow 3-sided bays.

Materials: Clapboard siding, both narrow and wide.

Windows & Doors: Rectangular windows, often with leaded glass in diamond patterns.

Roof: Low-pitched hip roof, often with front dormer; wide overhanging eaves, often with decorative brackets.

Decorative Elements: Stained glass windows; classical detailings: dentils, pilasters, columns.

H-7

COLONIAL REVIVAL — ca. 1895 - 1910

Form & Plan: Box, sometimes with rounded bays and porticos; side hall and central hall plan.

Materials: Clapboard

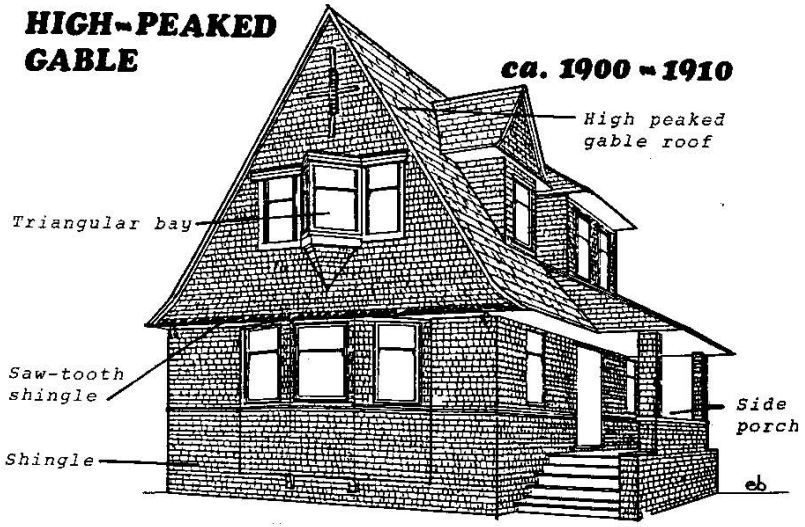
Windows & Doors: Rectangular windows with triangular, flat, segmental or broken pediment; palladian windows, stained glass common.

Roof: Low-pitched hip; front dormer; sometimes side dormers.

Decorative Elements: Same as Colonial Revival Cottage, only more elaborate; decorative panels common.

HIGH-PEAKED GABLE

ca. 1900 - 1910



Form & Plan: Rectangular with side entrances.

Materials: Clapboard and shingle, usually the latter. Actually, this is a Colonial Revival/Craftsman Cottage distinguished by its high peaked gable roof.

Windows & Doors: Often there is a tri-partite window, sometimes with a projecting triangular bay.

Roof: High-peaked gable.

Decorative Elements: Often partakes of Colonial Revival (Classical) and/or Craftsman detailings. Sawtooth shingling is popular.

TRANSITIONAL ca. 1895 - 1905

Form & Plan: See preceding page.

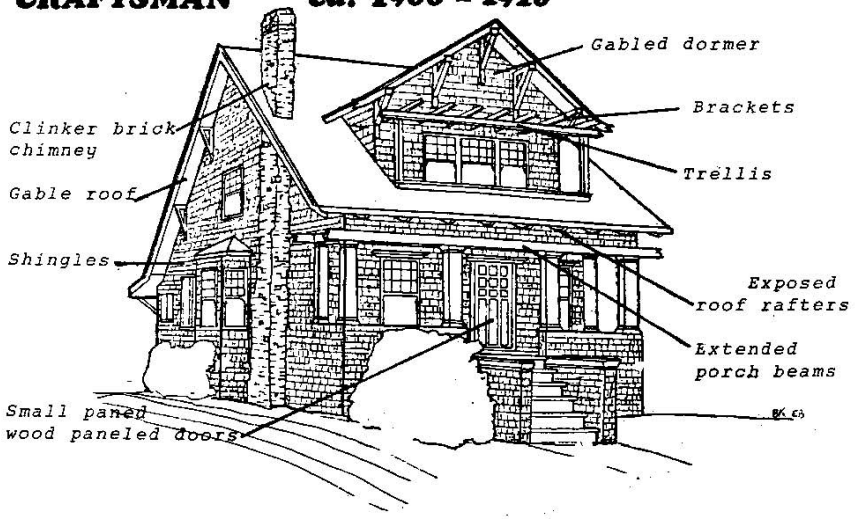
Materials: See preceding page.

Windows & Doors: See preceding page.

Roof: See preceding page.

Decorative Elements: See preceding page. This particular transitional house combines Tudor and Craftsman influences.

CRAFTSMAN ca. 1900 - 1910



Form & Plan: Rectangular, central or side entrance.

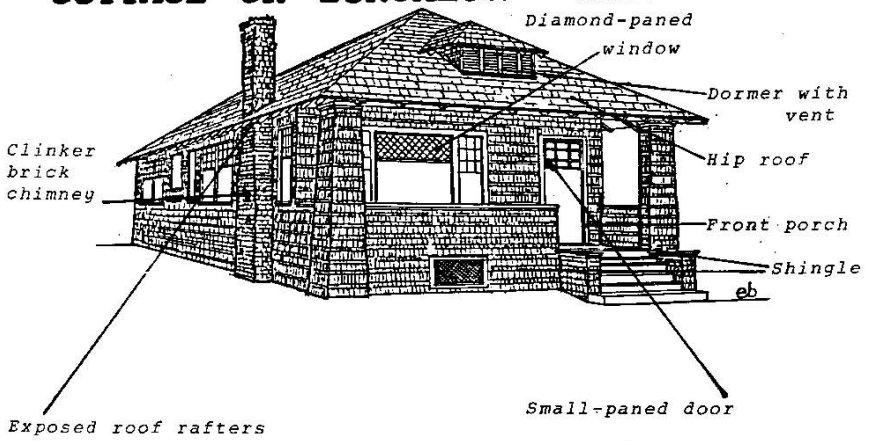
Materials: Shingles, clapboard, board and batten, extensive use of clinker brick in chimney and porches.

Windows & Doors: Double-hung, often with small panes over large panes; sometimes casements.

Roof: Often gable, of varying pitch; sometimes hip roof.

Decorative Elements: Exposed beam ends, brackets, roof rafters, pergolas, trellises, highly textured clinker brick chimneys or porches

CRAFTSMAN COTTAGE OR BUNGALOW ca. 1900-1910



Form & Plan: Box-like, 1-story.

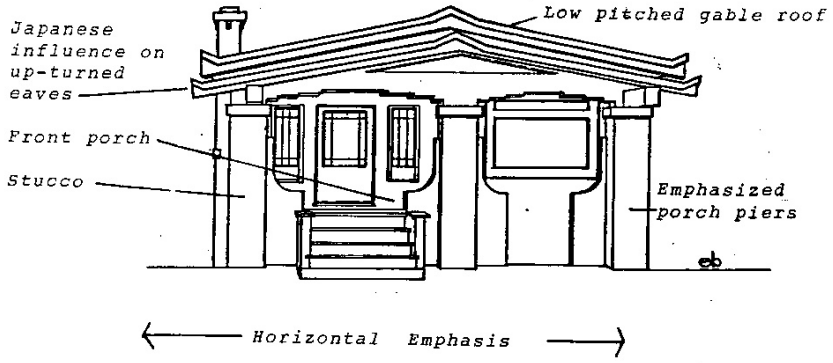
Materials: Shingle and clinker brick.

Windows & Doors: Diamond or small-paned.

Roof: Hip with front dormer.

Decorative Elements: Exposed roof rafters, windows with diamond and small panes, shingled porch piers, clinker brick.

CALIFORNIA BUNGALOW ca. 1905 - 1920



Form & Plan: Horizontal emphasis, 1 to 1½ story, often with porch extending along the front of the house or around the side.

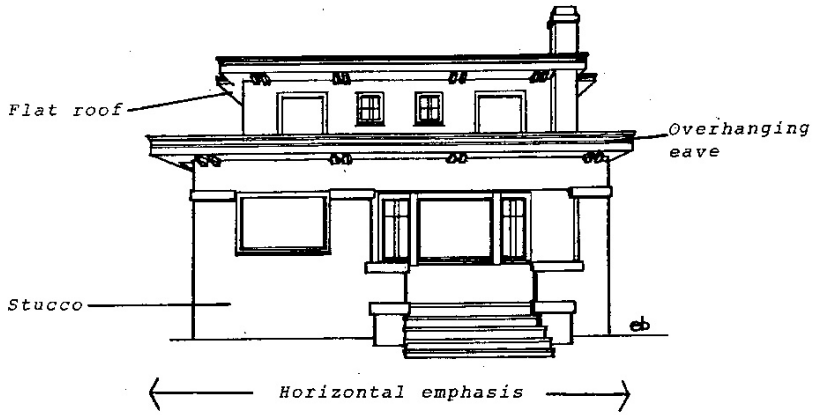
Materials: A wide variety, wood siding, shingle, stucco, brick, etc., Emphasis on "rustic" materials-fieldstone, river boulders, clinker brick, used in porch piers and chimneys.

Windows & Doors: A wide variety though generally with strong Craftsman influence. Often stained glass windows on either side of chimney.

Roof: Usually an extremely low-pitched gable with one small dormer in front.

Decorative Elements: Highly articulated porches and porch piers, the latter over-sized and often built of river rock, or shaped as squat stucco piers. Many exotic trappings adopted while its basic plan remained the same.

PRAIRIE ca. 1905 - 1920



Form & Plan: Horizontal and boxy; 1 or 2 stories. They are simplified popular versions of the mid-western "Prairie School" houses pioneered by Frank Lloyd Wright.

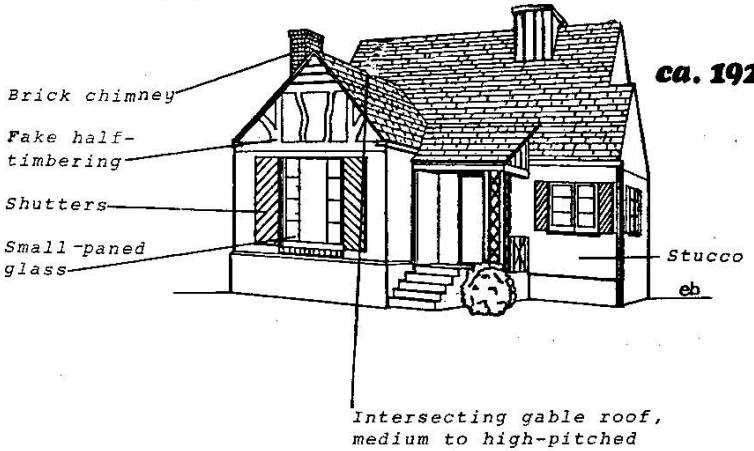
Materials: Generally stucco.

Windows & Doors: Horizontal bands of plate glass and casement windows. Massive wood doors.

Roof: Flat or very low pitched hip. Overhanging eaves.

Decorative Elements: Massive porch piers, general emphasis on the rectangular and horizontal.

TUDOR REVIVAL



ca. 1920 - 1941

Form & Plan: Irregular miniature "doll-like" effect.

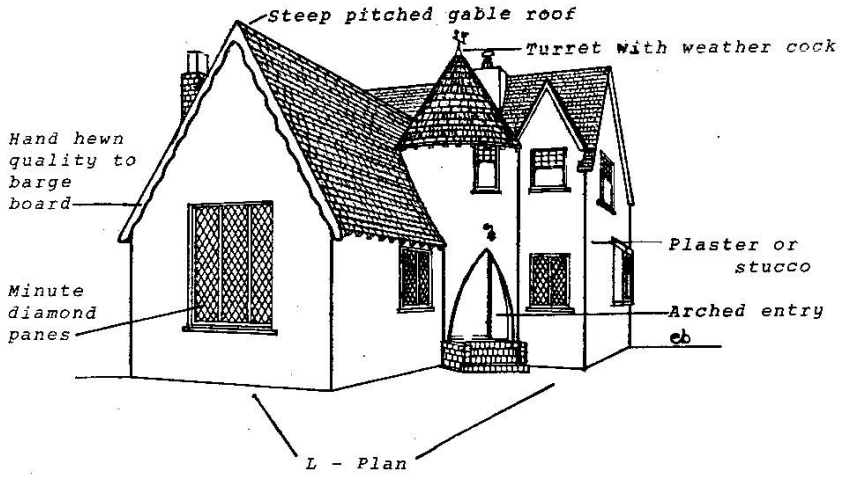
Materials: Stucco, plaster, fake half-timbering.

Windows & Doors: Massive protective wooden doors; small-paned, leaded glass windows.

Roof: Medium to high-pitched gable.

Decorative Elements: Fake half-timbering, highly embellished windows, massive protective doors. Often an eccentric steepness to roof pitch.

FRENCH PROVINCIAL REVIVAL ca. 1920 - 1941



Form & Plan: Rectangular; L-shaped with entrance turret; sometimes with arched entry.

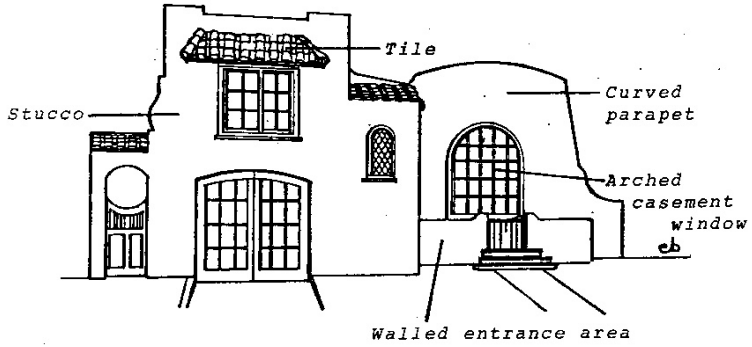
Materials: Stucco, wood, clinker brick and boulders are combined to form strange chimneys; often fake stone facing around windows and entrances.

Windows & Doors: Small paned windows with leaded diamond panes are common; massive doors.

Roof: High-pitched, often eccentrically so.

Decorative Elements: Similar to the Tudor Revival; gives a mood of fantasy - house gives a hand-made appearance. Called by some "Hansel and Gretel" houses.

SPANISH COLONIAL REVIVAL COTTAGE ca. 1915 - 1941



Form & Plan: L-shaped or rectangular, central or side entrance.

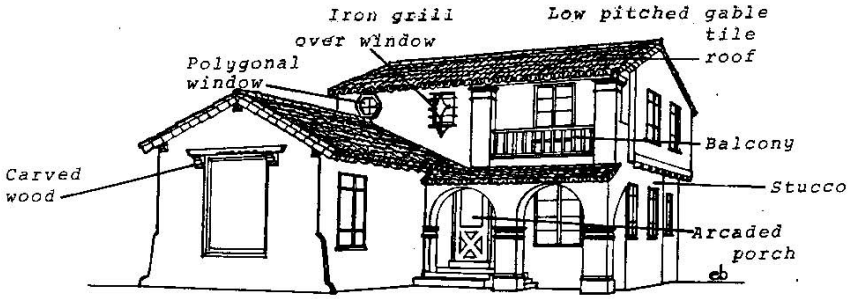
Materials: Stucco, tile and wood.

Windows & Doors: Mostly casement windows, often arched.

Roof: Flat with parapet.

Decorative Elements: Molded, curvilinear parapets; wrought iron supports and window bars.

SPANISH COLONIAL REVIVAL ca. 1915 - 1941



Form & Plan: L-shaped or rectangular or U-shaped or hollow squares with courtyards. 1 or 2 story.

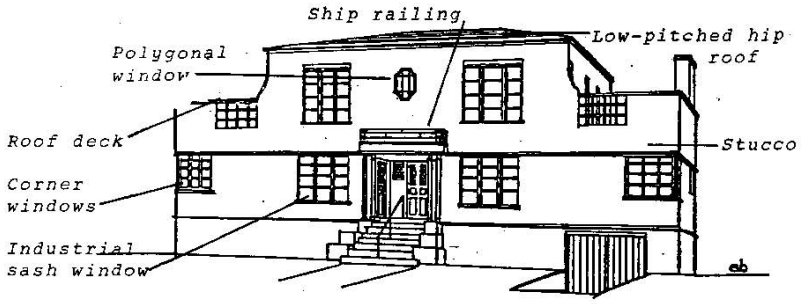
Materials: Stucco, tile and wood.

Windows & Doors: Variety of shapes including polygonal, arcaded, rectangular, etc., mostly casement.

Roof: Low-pitched gable with tile, or flat.

Decorative Elements: Wrought iron, carved wood, open-air balconies, arcades.

MODERNE ca. 1920 - 1941



Form & Plan: Rectangular, cubistic; often curved.

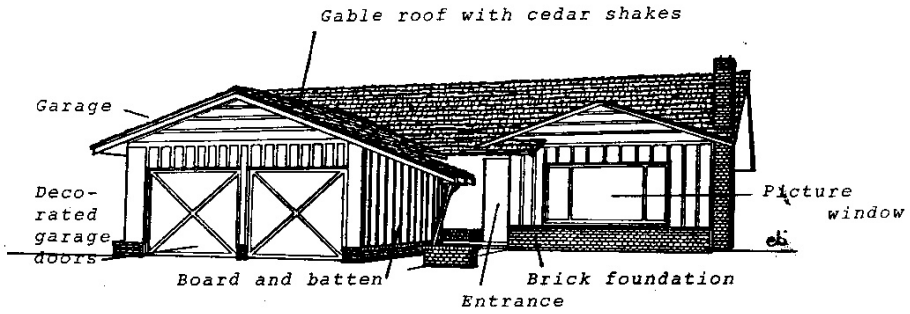
Materials: Stucco, plaster, wood.

Windows & Doors: Steel frame industrial sash windows that often wrap around corners; polygonal and round windows. Doors plain.

Roof: Flat or low-pitched hip. Often there are roof decks.

Decorative Elements: Strives for a clean, streamlined effect. Nautical elements at times such as portholes and ship railings.

CALIFORNIA RANCH HOUSE ca. 1935 - present



Form & Plan: One-story, L-plan, horizontal emphasis. The garage dominates - extending toward the sidewalk. Entrance has been tucked into the juncture of the two wings.

Materials: Combinations of wood (vertical and horizontal siding), stucco, brick, Permastone, etc.

Windows & Doors: Large "picture" windows are common; wood and aluminum casements; doors are usually solid and carved or hollow and plain.

Roof: Low-pitched gable or hip; often with cedar shakes.

Decorative Elements: Minimal - on front and garage doors; shutters are optional.

APPENDIX PART V – APPLICATION SUBMITTAL CHECKLIST

DESIGN REVIEW APPLICATION

- ❑ Completed Application Form.
- ❑ Letter of Approval from the Home Owners Association (if applicable).
- ❑ Signature of Property Owner and Applicant on Page 2 of the Application Form.
- ❑ Completed Summary Table.

ALL PLANS include the following:

- ❑ Plan sheets must be no less than 11" x 17" and no greater than 24" x 36" unless prior approval is given.
- ❑ All plans must be folded into packets with each packet containing one set of plans. The packets should be no larger than 9" x 11" in size. **Unfolded plans will not be accepted.**
- ❑ Include north arrow, date prepared, and scale. Acceptable scales are: 1/4" = 1', 1/8" = 1'. Other scales may be acceptable, but should be discussed with Planning staff before filing.
- ❑ Name and phone number of person preparing the plan.
- ❑ Four Sets of plans for Design Review. (Note: For projects that require Planning Board approval an additional fifteen sets of plans will be requested when a hearing date is scheduled).
- ❑ Approval Stamp/signature and date from Home Owner's Association (if applicable).

SITE PLAN include the following:

- ❑ Location of proposed development.
- ❑ Property lines; plans must show the distance between the face of the street curb and the front property line.
- ❑ Location and dimensions of all existing and proposed buildings.
- ❑ Dimensions of required and proposed front, side, and rear yards.
- ❑ Location of existing and proposed height of walls and fences.
- ❑ Building footprints and approximate height of structures on adjacent lots.
- ❑ Location of all windows on affected elevations of adjacent properties.
- ❑ Location of drainage ways and access easements (check with the Public Works Department for public utility and access easements).
- ❑ Location and dimensions of existing and proposed driveways, garages, carports, required off-street parking spaces and vehicle backup areas.
- ❑ Location and dimension of existing and proposed private and common open space.

- ❑ Location of all existing landscaping. Indicate any trees to be removed. Include tree circumferences of all trees. Provide species and common name of all trees.
- ❑ Location of exterior lighting and cut sheets/details of the type of lighting fixtures.

ELEVATIONS show all structure elevations and are fully dimensioned and prepared to an appropriate scale and include the following:

- ❑ Existing and proposed construction and/or alterations.
- ❑ Direction of building elevation.
- ❑ Location of proposed vents, gutters, downspouts, air conditioning equipment, antennas, and all rooftop mechanical equipment.
- ❑ Location of proposed utility meters, transformers and utility boxes.
- ❑ Details for fascia, windows, doors, trim, sills, railing and fencing, and final height of building.

ROOF PLAN shows all existing and proposed roof elements.

FLOOR PLAN: Shows all existing and proposed construction and/or alterations and include the following:

- ❑ Fully dimensioned and prepared to an appropriate scale.
- ❑ Ceiling heights of all interior spaces.
- ❑ Rooms labeled for use.
- ❑ Show location of all existing and proposed windows and doors.

WINDOW SCHEDULE include the following:

- ❑ Existing and proposed window dimensions.
- ❑ Show compliance for required egress windows for bedrooms.
- ❑ Cut sheets/brochures of proposed windows.

COLOR AND MATERIAL BOARD include the actual samples (maximum size 11”x 17”):

- ❑ Exterior Cladding
- ❑ Paint Colors
- ❑ Roofing Material

INSTALLATION DETAILS for replacement siding.

CROSS SECTION(S) shall be through a major axis of the building(s) and at the same scale as the building elevations. Additional cross sections may be necessary in order to determine the number of stories of a building.

LANDSCAPE AND IRRIGATION PLAN include the following:

- ❑ Planting list with species and common names of all materials. (Note: Drought tolerant landscaping is required.)
- ❑ Location of all trees, shrubs, groundcover, and turf to be planted.
- ❑ Location of non-vegetative landscape improvements, such as paving, fences, retaining walls, planters, and arbors.

PRIVACY/SHADOW STUDY include the following:

- ❑ Site Plan showing building footprints of adjacent properties.
- ❑ Front elevations of subject property and both adjoining properties.
- ❑ Shading angles for June 22 and December 22 at 8:00 am, noon, and 4:00 pm.

PHOTOGRAPHS
SITE SURVEY conducted by a licensed surveyor.
PRELIMINARY TITLE REPORT: must be less than 6 months old.